



# PICO-UNION PRESERVATION PLAN

**October 12,  
2006**







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## **PART I      OVERVIEW**

### **1.0      Mission Statement**

To maintain and enhance the historic integrity, sense of place, and quality of life in Pico-Union and to preserve the neighborhood for future generations, the HPOZ and preservation plan shall:

- Promote interest in the cultural, social, and architectural history of Pico-Union;
- Provide clear guidelines for rehabilitation, new construction, and relocation of structures;
- Help obtain useful information about historic preservation resources and opportunities;
- Foster neighborhood pride among residents and property owners; and
- Inspire greater participation in the historic preservation process.



## 2.0 Goals and Objectives

### **GOAL 1 Preserve the historic character of the community.**

- Objective 1.1 Safeguard the character of historic buildings and sites.
- Objective 1.2 Recognize and protect the historic streetscape and development patterns.
- Objective 1.3 Ensure rehabilitation and new construction within the district complements the historic fabric.
- Objective 1.4 Recognize that the preservation of the district's character as a whole takes precedence over the treatment of individual structures or sites.

### **GOAL 2 Preserve the integrity of historic buildings and structures.**

- Objective 2.1 Ensure the retention of historically significant architectural details and features.
- Objective 2.2 Ensure that maintenance, repair, and rehabilitation are historically appropriate.

### **GOAL 3 Achieve widespread public awareness and involvement in historic preservation throughout the HPOZ.**

- Objective 3.1 Keep local residents, the preservation community, the general public, and decision makers informed about historic preservation issues and initiatives, and facilitate access to this information.
- Objective 3.2 Increase public knowledge about preservation programs and practices and how they may be used to preserve historic properties and enhance the quality of life.
- Objective 3.3 Inform the public and preservation community about effective preservation techniques and resources.

### **GOAL 4 Assist in the effective implementation of the HPOZ ordinance.**

- Objective 4.1 Facilitate fair and impartial decisions regarding proposed projects within the HPOZ.
- Objective 4.2 Educate and inform the Pico-Union community about the benefits of historic preservation.
- Objective 4.3 Create an easy to understand resource of information, including architectural styles found within the neighborhood that can be used to assist in maintenance, repair, and rehabilitation to historic buildings and structures.
- Objective 4.4 Encourage citizen involvement and participation in the Pico-Union review process.

- Objective 4.5 Work with the City of Los Angeles Department of Building and Safety and the City of Los Angeles Housing Department to improve enforcement of the HPOZ ordinance.
- Objective 4.6 Promote better understanding of the HPOZ ordinance among city agencies, the Pico-Union Neighborhood Council, and the local Council Office.

## 3.0 Function of the Plan

### 3.1 ROLE OF THE PRESERVATION PLAN

This Preservation Plan is a City Planning Commission approved document that governs the Pico-Union Historic Preservation Overlay Zone (HPOZ). The plan, through its design guidelines, as well as its goals and objectives, aims to create a clear and predictable set of expectations as to the design and review of proposed projects within the district. This plan has been prepared in part with funding from the Community Redevelopment Agency and is intended to establish sensitive development guidelines that take into account the economic status of the many low and moderate-income property owners and residents while preserving the historic character of the Pico-Union Community.

The Pico-Union Preservation Plan serves as an implementation tool of the Westlake Community Plan (a part of the land use element of the City's General Plan). HPOZs are one of many types of overlay districts, policies, and programs that serve to advance the goals and objectives of the Community Plan.

The Pico-Union Preservation Plan outlines design guidelines for the maintenance, repair, rehabilitation, restoration, addition to, and construction of single and multiple-family residential structures, commercial structures, and the public realm. The Preservation Plan also serves as an educational tool for both existing and potential property owners, residents, and investors and will be used by the general public to learn more about Pico-Union.

The intent of the Pico-Union Preservation Plan is to ensure that historic preservation be both affordable and attainable for all property owners within Pico-Union. Thus, the Pico-Union Preservation Plan includes three key components 1) guidelines that make a distinction between the primary and visible secondary facades and non-visible secondary facades<sup>1</sup>, 2) a streamlined review process for most projects and 3) a series of pamphlets that simplify the preservation guidelines.

Ideally, all properties should adhere to strict Preservation Plan guidelines with equal rigor. Unfortunately, Pico-Union has suffered from neglect and deferred maintenance over the years, resulting in incompatible alterations and properties in major disrepair. In many cases, properties require replacement of materials, which many low to moderate-income property owners cannot always afford. In recognition of this reality, the Preservation Plan includes guidelines for certain elements that are more flexible for non-visible secondary facades.

To reward property owners that comply with the Preservation Plan guidelines, review of all conforming work has been delegated to the Director of Planning. Instead of being agendaized for an HPOZ Board review, an applicant can contact Planning staff and potentially receive approval the same day. The streamlining of the review process for conforming work will encourage compliance with the guidelines and save significant time and expense, particularly for the many low-income property owners in Pico-Union.

Certificate work (Certificate of Appropriateness and Certificate of Compatibility) is reviewed by the HPOZ Board and independently by the Cultural Heritage Commission. The HPOZ Board and the Cultural Heritage Commission then issue recommendations to the Director of Planning who issues a final determination including conditions of approval. The HPOZ Board, Cultural Heritage Commission, and Director of Planning will review each application against the applicable criteria and guidelines within this document.

<sup>1</sup> *Primary Façade:* A façade facing a street or public thoroughfare or a façade that possesses significant architectural features.

*Visible Secondary Façade:* A side or rear façade that is visible from a public thoroughfare immediately adjacent to the subject property.

*Non-Visible Secondary Façade:* A side or rear façade that is not visible from a public thoroughfare immediately adjacent to the subject property.

### **3.2 ORGANIZATION OF THE PRESERVATION PLAN**

Each Preservation Plan is required to contain seven elements: The Mission Statement, Goals and Objectives, Function of the Plan, the Historic Resources Survey, the Context Statement, Design Guidelines, and the Preservation Incentives located in the Appendix.

Part I contains six chapters: The Mission Statement establishes the community's vision for their Preservation Plan. The Goals and Objectives chapter states the Goals to accomplish and offers specific programs or actions (Objectives) as the means to accomplish these Goals. The Function of the Plan reviews the role, organization, and process of the Preservation Plan. The Historic Resources Survey serves as the foundation for the HPOZ, and identifies all Contributing and Non-Contributing structures and includes Contributing landscaping, natural features and sites, and vacant lots. The Context Statement briefly outlines the history and significance of the community's development. The Architectural Styles chapter provides an overview of chapters of the Residential and Commercial Design Guidelines, as well as the Public Realm chapter. Part II contains four

chapters: Design Guidelines Overview, and Guidelines for Residential, Commercial, and the Public Realm. These rehabilitation and infill guidelines are designed to assist the Director of Planning, Pico-Union HPOZ Board, property owners, and contractors in the application of preservation principles. Each guideline section is arranged by building element (doors, windows, etc.).

An appendix of other useful information is found at the back of this Plan. This appendix includes a compilation of preservation incentives, process charts, and the HPOZ Ordinance. In addition, the appendix includes a series of pamphlets, which have been created to simply and graphically explain the design guidelines in both English and Spanish. These pamphlets have been specifically designed for property owners who are unfamiliar with historic preservation and contain helpful tips and potential resources for preservation.

### 3.3 EXEMPTIONS

As instructed by the City Planning Commission, and City Council (notwithstanding LAMC 12.20.3 to the contrary), the following types of work are exempt from HPOZ review in the Pico-Union HPOZ (unless it is located in the Right-of-Way):

- a. Alterations to Historic-Cultural Monuments and properties under an Historical Property (Mills Act) Contract, as defined in LAMC 12.20.3.H;
- b. Alteration of natural features and landscaping except the removal of mature trees;
- c. Installation/Repair of hardscape materials when not visible from the public way; or when located in the front or side yard but within the existing footprint of walks and driveways;
- d. Grading and site development;
- e. Installation/Repair of window boxes for residential structures;
- f. Maintenance, repair, and/or rehabilitation of existing foundations;
- g. Installation/Repair of gutters and downspouts, not otherwise regulated as part of an in-kind roof replacement;
- h. Construction/Repair of decks, so long as no part of the deck is visible from the public way;

- i. Installation/Repair of swimming pools, so long as no part of the swimming pool or pool equipment is visible from the public way;
- j. Installation/Repair of solar collectors, skylights, antennas, satellite dishes, and broadband internet systems (not visible from the public way);
- k. Installation/Repair HVAC equipment (not located on a roof or visible from the public way);
- l. Demolition of a non-contributing building or structure in response to a natural disaster;
- m. Work involving porches on non-primary facades.

### **3.4 DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING**

In the Pico-Union HPOZ, the review of the following type of work is delegated to the Director of Planning and therefore shall not require review by the HPOZ Board but the HPOZ Board shall receive a notice of the Director of Planning's action or decision:

- a. Conforming work on Contributing and Non-Contributing Elements.
- b. Alteration of Natural Features and Landscaping within the public right-of-way/easement;
- c. Removal of mature trees;
- d. Installation/repair of HVAC equipment;
- e. Exterior Painting;
- f. Replacement/repair of doors on non-visible secondary facades;
- g. Repair/replacement of screen or storm doors;
- h. Maintenance and repair work involving doors;
- i. Replacement of windows, in-kind, with no change in material or exterior appearance.



## 4.0 Historic Resource Survey

### 4.1 INTRODUCTION

The Historic Resources Survey is a document which identifies all “Contributing” and “Non-contributing” structures and all contributing landscaping, natural features and sites, individually or collectively, including street features, furniture or fixtures, and which is certified as to its accuracy and completeness by the Cultural Heritage Commission. A “Contributing” structure has been built within the historic period of significance of the HPOZ, and retains elements that identify it as belonging to that period. A “Non-contributing” structure either does not date from the historic period of significance or has been so irreversibly altered that it no longer retains the elements that identify it as belonging to that period.

The Pico-Union Historic Resources Survey was completed in July of 2003. The original study area was comprised of over 1500 parcels, bounded by Olympic Boulevard on the north, the Harbor I-110 Freeway on the east, the Santa Monica I-10 Freeway on the south, and Hoover Street on the west. Upon greater analysis, the Consultant concluded that part of Pico-Union meets the criteria for HPOZ designation because the majority of the buildings date from the late 19<sup>th</sup> century through the early 1930s and have been relatively preserved. The areas that did not meet the criteria for HPOZ designation, principally the commercial corridors along Olympic, Pico, Venice, and Washington Boulevards, were excluded from the HPOZ boundaries. As a result, the revised HPOZ boundaries contain 798 structures and sites; 528 that were identified as “Contributing” and 270 as “Non-Contributing”, constituting a 66% concentration of “Contributing” structures. On December 17, 2003, the Cultural Heritage Commission certified the accuracy and completeness of the Historic Resources Survey by a unanimous vote and approved the establishment of the revised boundaries. The Pico-Union Historic Resources Survey is incorporated herein by reference.

The Pico-Union Historic Resources Survey is at the following location for review:

City Hall  
Los Angeles City Planning Department  
HPOZ Unit  
200 N. Spring Street, Room 667  
Los Angeles, CA 90012

## **4.2 OTHER HISTORICAL DOCUMENTS**

City of LA Cultural Heritage Commission list of Historical Monuments is located in the appendix.

## 5.0 Context Statement

The Context Statement is part of the Pico-Union Historic Resources Survey certified by the Cultural Heritage Commission on December 17, 2003. The text below has been excerpted from the Context Statement in the Historic Resources Survey.

### 5.1 HISTORY OF THE PICO-UNION HPOZ AREA

The Pico-Union HPOZ area contains some of the finest turn-of-the-century to 1930s architecture in Southern California. As this area features many older and architecturally distinctive homes as well as apartment and commercial buildings, the area creates neighborhoods of unique character and charm. These unique and historic neighborhoods constitute a significant cultural and architectural resource and enjoy substantial community support for preserving and enhancing the area.

#### History of Development

In 1781, the pueblo that later became the City of Los Angeles was founded on the banks of the Los Angeles River by 44 Spanish settlers of mixed ancestry. The pueblo grant included four square leagues (36 square miles) surrounding a central plaza. Today, the approximate boundaries of the original pueblo are reflected by Hoover Street on the west, Fountain Avenue on the north, an easterly line from Exposition Boulevard, and a northerly line from Indiana Street. The entire Pico-Union HPOZ survey area falls within the original pueblo boundary. Lands that were supplemental to the original pueblo lands to the north and west were divided into “ranchos” and were controlled first by the Spanish and then by the Mexican Governors of Alta California and their assignees, and then by the United States and various grantors after 1847.

In the wake of California’s influx of Eastern and Midwestern gold seekers who sought to buy Southern Californian land, the City anticipated its first real estate boom. California’s military governor required that Los Angeles have a proper reference map before real estate could be sold from the city’s extensive land holdings. Lt. Edward Ord was commissioned to survey the land and plat the subdivisions. The resulting map delineated the boundaries of the pueblo, with its center marked by the church doors at the Plaza and subdivided parcels, north and south, to the west of Main Street. Vast agricultural areas are indicated to the east of the pueblo. Although

technically within the original boundaries of the pueblo, the Pico-Union HPOZ survey area is not indicated on the Ord survey map.

The neighborhoods currently lying west of the Harbor Freeway in the survey area began to be settled in the late 1860s and 1870s when the first residential structures sprang up on the hilly areas immediately west of the central city. Residential tracts were under construction throughout the area west of downtown by the mid-1880s, fueled by the area's first oil boom.

In the 1880s and 1890s, streetcars made development of residential neighborhoods farther to the west possible. MacArthur Park was acquired by the City in 1886 and improved by 1891. Originally known as Westlake Park, it was the focus of residential development in the surrounding area. Lafayette Park was on the city's western boundary when it was donated to the City in the late 1890s by Mrs. Clara Shatto, and was originally called Sunset Park.

Other residential neighborhoods from the period included those still in existence on Alvarado Terrace and Bonnie Brae Street. Important residential tracts in the area south of Olympic Boulevard, between Hoover Street and the Harbor Freeway included the Hoover Tract (1875), the Greenwell Tract (1886), the Williamson Tract (1886), the Abbot and Margaret Tract (1887), the Jones Tract (1900), the Alvarado Terrace Tract (1902), the Palm Place Tract (1903) and the Tenth and Valencia Tract (1906). Owners and subdividers included the prominent Jones family, George Williamson, Thomas E. Rowan, Joseph Brent Banning, Pomeroy W. Powers, Vincent A. Hoover, and General Edward Bouton. These owners were prominent civic leaders, businessmen and landowners whose holdings were scattered throughout the western part of the pueblo.

### **Identification of Historical Themes and Associative Property Types**

Pico-Union was developed as a predominantly residential enclave that provided an appealing combination of comfortable access to and distance from transportation and commercial areas. The broader development history of the area influenced and shaped the development of the Pico-Union neighborhood.

### ***Residential Development***

The residential development of Los Angeles from its first settlement through the 1950s was possibly the most powerful and persistent factor in the organization of the survey area's built environment. The routes of streetcars and electric railways in most cases determined the first areas of concentrated residential development and hastened the "suburbanization" of outlying semi-rural communities. Many residential neighborhoods were developed in very short periods of time by single developers. As a result, they demonstrate a consistency of architectural style, size, and scale. In other areas, residential development occurred over two or three decades and continued to change as older structures were replaced by newer ones. The neighborhoods in the survey area today document changes in population, in income level, and in the architectural conventions preferred by successive generations.

Patterns of residential development contributed not only to the physical characteristics of the built environment, but also to the social and cultural environment. The area has always been associated with immigrant populations from a variety of ethnic backgrounds.

### **Single Family Homes**

Houses were moved often from areas where commercial development had increased land values. These houses were relocated to neighborhoods farther west, like the Bonnie Brae Street neighborhood, which survives virtually intact between Olympic Boulevard and Eleventh Street. Two Queen Anne-style houses and one boxy Italianate derivative at the end of the block were constructed on South Olive Street circa 1890 and moved to Bonnie Brae by owner Richard Green in 1909.

Home ownership was a cultural value embraced by almost every generation and ethnic group of settlers that came to California after residential subdivision began in earnest in the 1870's. As a result, single-family homes were not the exclusive provenance of the wealthy. Many local real estate entrepreneurs capitalized on the universal desire to own property. Prior to that time, few dwellings were built in South Los Angeles. Structures from the early Spanish and Mexican periods were constructed of adobe. Associated with agricultural land uses, the adobe ranch house was later joined by the first wood frame farmhouses constructed by American immigrants from the East and Midwest.

The farmers built two-story frame houses much like the ones they remembered in New England. As residential subdivision gained momentum, the adobe homestead and the prototypical farmhouse were joined by a proliferation of two-story Queen Anne Victorians, American Foursquare, American Colonial Revival, and Craftsman structures. Later, one-story Craftsman and period revival style bungalows were added.

Subdivisions in some parts of the area were directed at upper middle class families; in others, working class cottages populated the landscape. Common characteristics of single-family homes constructed in central Los Angeles from the 1860s through the 1890s included the use of Victorian architectural styles and wood construction. As a result, the homes both large and lavish and smaller vernacular examples both exhibited the ornate woodwork of the period. The streetcar systems that traversed Pico, Washington, and Jefferson initially made suburban settlement possible. Men of means who had achieved a certain wealth and stature in Los Angeles constructed large residences in the western area from 1890 into the 1920s. Smaller residences proliferated closer to the urban core.

Just after the turn of the century, elements of the Craftsman style appeared in transitional houses like the 1902 Kinney-Everhardy House built at 1401 Alvarado Terrace by architects Hunt and Eager. In the decade that followed, fully developed Craftsman style homes were constructed, like those at 1314 South Bonnie Brae, 1325 Alvarado Terrace, 1421 Alvarado Terrace, and 1414 Alvarado Terrace. Often combined with Japanese images, and sometimes Tudor features, the most elaborate Craftsman style homes remaining in the Central Los Angeles Subregional Planning Area are in the Alvarado Terrace neighborhood.

Listed in the National Register of Historic Places, the Alvarado Terrace Historic District is comprised of architecturally and historically significant private residences surrounding a landscaped park and historic brick paved street. The houses were designed and built between 1902-06 (the district's period of significance) and represent the work of a number of influential local architects for some of the most prominent citizens of the city at the time. The styles were easily transferred to smaller, single story bungalow homes of working class citizens, and examples survive scattered throughout the Westlake Community Plan Area.

According to the National Register documentation, the land that comprises the Alvarado Terrace Historic District: “was first deeded to vineyardist Matthew ‘Don Mateo’ Keller in 1864. After a series of ownership changes the land was deeded to Doria Deighton Jones, one of the founding officers of the Hebrew Benevolent Society, who subdivided the land as building lots in 1902. Her daughter Caroline married Colonel James B. Lankershim who, with his father Isaac Lankershim, developed much of the San Fernando Valley. Her son, Mark Gordon Jones, was at one time the president of the Merchants Bank and Trust, which later became Security Pacific Bank.

The National Register nomination continues:

“Architecturally, these homes read as a textbook of the Craftsman and Period Revival [styles] prevalent during the first decade of the twentieth century; including a variety of architectural styles and detail which ranges from Queen Anne and Tudor Craftsman to Mission Revival. The homes retain their unique relationship to Terrace Park through a use of uniform proportions and setbacks. Historically, Alvarado Terrace played a key role in the civic, cultural and economic development of Los Angeles, through both the persons associated with the development of the land, and the prominent residents who lived there. The work of the distinguished architects of Alvarado Terrace is representative of the highest quality design and craftsmanship in Los Angeles during this period. This group of homes, in their setting surrounding Terrace Park and Powers Place, creates a complete neighborhood ensemble unique to the city of Los Angeles.”

Early single-family homes, those associated with prominent architectural firms or prominent local families, and those that have survived unaltered are significant as evidence of the development of the center city. Small and large examples contribute to our understanding of the physical and social fabric of Los Angeles’ urban center and often provide a sense of cultural stability important to historic and contemporary residential neighborhoods and ethnic communities. Areas where many single-family homes of like origins and physical characteristics survive are particularly significant.

While each individual house within these districts may not be architecturally significant, the grouping of houses, with uniform setbacks and street features, give these neighborhood districts their strong sense of place. As a result of the widespread ideal of home

ownership and the variety of subdivision patterns, the single family home is the predominant resource type of residential development in the area. House type, size, site characteristics, and architectural style varied greatly from community to community, but the subdivision of tracts into lots for single-family homes proceeded at a relentless pace throughout the region in the early decades of the 20th century.

Single-family homes include a broad range of styles and scale including: late 19<sup>th</sup> century wood frame Victorian cottages with porches and ornate details; early 20<sup>th</sup> century Craftsman and Mission Revival styles; and larger homes in Revival or Classical styles. Many of these in the survey area are associated with specific architects and builders of the period such as Frank Tyler, Hunt and Burns, Stiles O. Clements, Elmer Grey, and the Milwaukee Building Company.

After the turn of the century, Victorian Queen Anne vernacular structures dominated the early years of the subdivision. The Craftsman style, with its stone foundations, porch supports, and chimneys, became common. Wood sheathing or shingles, protruding rafters, the low, horizontal emphasis, and other hallmarks combined to create a regional aesthetic loosely derived from the Arts and Crafts Movement in England and America. Colonial Revival examples typically included a symmetrical facade with columns flanking the doorway. Clapboard sheathing and clipped gable roof forms were also typical. The Spanish Revival and Mission styles had stucco walls, red tile roofs or overhangs, and frequently incorporated arched windows and details as well as other elements derived from the California missions. Tudor Revival style homes included steeply pitched roofs and stucco and half-timber wall designs.

### Multi Family Residential Structures

Residential development in Central Los Angeles was not limited to single family homes, but included multi-family resource types such as duplexes, fourplexes, boarding houses, bungalow courts, and apartment buildings. Executed in the same styles and materials as single-family homes, these structures in most cases served the community's working class population for whom home ownership was not economically feasible. Builders developed strategies both to house workers efficiently and to bolster the attractiveness of apartment living, often incorporating features of single-family residences into multifamily dwellings. Apartment arrangements



included a pared down version of the popular bungalow court property type and the tenement house, a property type now uncommon in the city outside Central Los Angeles.

Bungalow courts were a form of multi-family housing composed of typically long, narrow courtyards surrounded by detached or semi-detached units. These units were constructed primarily in the teens and 20s and designed in those decades' popular styles such as Craftsman, Mission Revival, and Spanish Colonial Revival. The court that survives at 1428 South Bonnie Brae Avenue is designed in an unusual Egyptian Revival style by Edwin W. Willit in 1925 and includes an Egyptian gateway. Other courts retain their basic form but have been altered.

Residence or apartment hotels and apartment buildings provided rental units to those for whom residency was more transient or income more limited. Early apartment buildings in the area were smaller and more eclectic, like the circa 1905 Doria apartments at 1600 Pico Boulevard which was built in the Mission Revival style and housed only twelve families. Examples of apartment buildings from 1900 to 1920, which have not been significantly altered over time are important for an understanding of housing patterns and population growth not represented by the single-family home. Apartment buildings were developed in the same years that the larger commercial and residence hotels to the west of Pico-Union were constructed; most surviving examples date from the 1920s. A product of the exponential population growth of Los Angeles, most of these apartment buildings were constructed of brick and exhibited features of Classical, Gothic or French Chateausque styles. The 1928 Milner Apartments on Alvarado Terrace designed by William Allen is one such example. At five stories, with a stucco exterior, it was one of the first apartment buildings south of Wilshire Boulevard.

### **Landscape Features**

A considerable amount of the historic street landscape in Pico-Union has been removed; however, parts of the survey area still contain mature trees and other unique landscape features. A number of king palm, oak, and deodar cedar trees are among the oldest trees in the area.

Many streetscape improvements and elements are not part of the area's original landscape. An outstanding exception is the streetscape

of Alvarado Terrace. Alvarado Terrace has particular landscape characteristics distinct from the surrounding blocks. The area name is derived from the setting of the block on the south slope of a terrace knoll. The houses are characterized by deep setbacks that are accentuated by stone and concrete retaining walls and approached by stairs rising from the public way, which still retains its historic streetlights. Built in 1904 Terrace Park remains an integral part of the Alvarado Terrace neighborhood. Designated as Historic-Cultural Monument #210 in 1979, the 1.17 acre park has been modified over time but still retains its historic ambiance.

Adjacent to and included in the park's designation is the brick paving at Bonnie Brae Street and Alvarado Terrace, a remnant of the early transportation infrastructure.

The type, size and character of street trees in the survey area vary. Most of the early specimens have been replaced as parkways have been narrowed. An exception to this are the stands of mature king palms, which are visible throughout the area, especially from the adjacent freeways that exist today.

The building of the Santa Monica and Harbor Freeways had a major impact on the overall built environment and landscape of Pico-Union. The clearing of adjacent neighborhoods and portions of many streets increased the presence of hardscape and separated the community from similar areas to the east and south. Economic decline has been an additional factor in the lack of landscaping in certain areas. Furthermore, the upkeep of mature trees is often the responsibility of property owners; many of the larger deodar cedar trees, for instance, are on private property rather than municipal land.

## **5.2 PICO UNION PERIODS OF SIGNIFICANCE**

Pico-Union has three periods of significance. They are they are the 19<sup>th</sup> Century Styles, Turn of the Century Styles, and Eclectic Revival Styles.

### **19<sup>TH</sup> Century Styles (1860 – 1910)**

Queen Anne

### **Turn of the Century Styles (1890 – 1920)**

American Colonial Revival

American Foursquare

Classical Revival

Mission Revival

Transitional Craftsman (Transitional Arts and Crafts) and Craftsman

### **Eclectic Revival Styles (1920- 1940)**

Spanish Colonial Revival



# 6.0 Architectural Styles

## 6.1 ARCHITECTUAL STYLES HISTORY

### 19th CENTURY STYLES (1860 - 1910)

Eastlake/Stick  
Folk Victorian  
Italianate  
Queen Anne

The 19th century architectural styles popular in Los Angeles included the Italianate, Queen Anne, Folk Victorian, and Eastlake/Stick styles. Most of these styles were transmitted to Los Angeles by means of pattern books or the experience of builders from the eastern United States, who brought these styles to Los Angeles. The prominent architects in Los Angeles in this period included Ezra Kysar, Morgan & Walls, Bradbeer & Ferris, Frederick Roehrig and Carroll Brown.

These 19th century styles were built most prolifically in the boom years of the 1880s, with consistent building continuing through the turn of the last century. These styles were concentrated in areas near today's downtown Los Angeles. Many examples of 19th century architectural styles have been lost through redevelopment or urban renewal projects. Surviving examples of 19th Century architectural styles are most commonly found in Los Angeles in the Angelino Heights, University Park, Boyle Heights, Lincoln Heights, and Highland Park areas. Surviving examples of the pure Italianate styles are rare in Los Angeles, although Italianate detail is often found mixed with the Eastlake or Queen Anne styles.

### TURN OF THE CENTURY STYLES (1890 - 1920)

Beaux Arts  
Colonial Revival  
Craftsman  
Craftsman Bungalow  
Foursquare  
Hipped Roof Cottage  
Mission Revival  
Neoclassical Revival  
Prairie  
Spanish Colonial  
Revival  
Shingle

Architectural styles popular in Los Angeles from the late 1890s through the 1910s included the Shingle style, early Colonial and Neoclassical Revival styles, the Transitional Arts and Crafts style, the early Craftsman and Craftsman/Ultimate Bungalow styles, the Foursquare and Hipped Roof Cottage styles, very early Mission and Spanish Colonial Revival styles, the Prairie Style, and the Beaux Arts style. In this period, Los Angeles was beginning to develop a broad base of prominent architects. Prominent architects in Los Angeles during this period included Henry and Charles Greene, the Heineman Brothers, Frank Tyler, Sumner Hunt, Frederick Roehrig, Milwaukee Building Co., Morgan & Walls, J. Martyn Haenke, Hunt & Burns, Charles Plummer, Theodore Eisen, Elmer Grey, Hudson & Munsell, Dennis & Farwell, Charles Whittlesby, and Thornton Fitzhugh.

These styles were concentrated in areas spreading from downtown Los Angeles into some of the area's first streetcar suburbs. Although many examples of these styles have been lost through

redevelopment, fire, and deterioration, many fine examples of these styles still exist in Los Angeles. These styles can be commonly found in the West Adams area (Pico-Union, University Park, Kinney Heights, Harvard Heights, Western Heights, West Adams-Normandie, Jefferson Park), in Angelino Heights, and in Highland Park. Some early examples of the Craftsman and Beaux Arts styles can be found in the Hancock Park area. Only one surviving example of the work of architects Charles and Henry Greene survives in Los Angeles, in the Harvard Heights HPOZ.

**THE ECLECTIC REVIVAL STYLES (1920-1940)**

- Chateauesque
- Colonial Revival
- Craftsman
- Craftsman Bungalow
- Dutch Colonial Revival
- Egyptian Revival
- English and Tudor Revival
- French Eclectic
- Foursquare
- Hipped Roof Cottage
- Hispano-Moresque
- Italian Renaissance Revival
- Mediterranean Revival
- Mission Revival
- Monterey
- Neoclassical Revival
- Prairie
- Spanish Colonial Revival
- Shingle

The period between the World Wars was one of intense building activity in Los Angeles, and a wide range of revival styles were built in the area during this period. The Eclectic Revival styles popular in Los Angeles between the First and Second World Wars include the Colonial Revival, Dutch Colonial Revival, Spanish Colonial Revival, Mission Revival, French Eclectic, Chateauesque, English and Tudor Revival, Italian Renaissance Revival, Mediterranean Revival, Neoclassical Revival, Egyptian Revival, Monterey and Hispano-Moresque styles. The Craftsman and Craftsman Bungalow styles continued to develop as popular styles through this period. Many of these styles were popular both as residential and commercial styles, with a few, particularly the Egyptian Revival and Chateauesque styles, being particularly popular for use in small and large scale apartment buildings.

All of these styles were based on an exuberantly free adaptation of previous historic or “foreign” architectural styles. The Los Angeles area is home to the largest and most fully developed collection of these styles in the country, probably due to the combination of the building boom that occurred in this region in the 1920s and the influence of the creative spirit of the film industry. Prominent architects working in these styles included Paul Revere Williams, Walker & Eisen, Curlett & Beelman, Reginald Johnson, Gordon Kauffman, Roland Coates, Arthur R. Kelley, Carleton M. Winslow, and Wallace Neff.

Many surviving examples of these styles exist in Los Angeles, particularly in the Hancock Park, Windsor Square, Lafayette Park, Spaulding Square, Larchmont Heights, Whitney Heights, Carthay Circle, South Carthay, Miracle Mile North, and Los Feliz areas.

**THE EARLY MODERN STYLES (1900-1945)**

Art Deco  
Minimal Traditional  
Modern  
Moderne  
Prairie

The period between the World Wars was also a fertile one for the development of architectural styles that were based on an aggressively modern aesthetic, with clean lines and new styles of geometric decoration, or none at all. The Art Deco, Moderne, and Modern styles all took root and flourished in the Los Angeles area during this period. The Prairie style and the work of Frank Lloyd Wright could also probably be included in this category. The influence of the clean lines of these styles also gave birth to another style, the Minimal Traditional style, that combined the spareness and clean lines of the Modern and Moderne styles with a thin veneer of the colonial or historic revival styles. Prominent architects in the Los Angeles region working in these styles included Richard Neutra, Paul R. Williams, R.M. Schindler, Stiles O. Clements, Robert Derrah, Milton Black, Lloyd Wright, and Irving Gill.

**POST-WORLD WAR II (1945 - 1965)**

Contemporary  
Dingbat  
Googie  
Minimal Traditional  
Post and Beam  
Post War Commercial Strip  
Ranch

The period dating from 1945-1965 saw an enormous explosion in the development of single-family housing in the Los Angeles area. Much of this development took the architectural vocabulary of the pre-war years and combined it into simplified styles suitable for mass developments and small-scale apartments. Residential architectural styles popular in Los Angeles in this period included the Minimal Traditional, Ranch, Post and Beam, Contemporary, and Dingbat styles. This architectural guide also includes some examples of Post World War II commercial styles, such as the Googie style and the commercial strip development.

Prominent architects working in these styles in Los Angeles included Gregory Ain, A. Quincy Jones, J. R. Davidson, Cliff May, John Lautner, William Pereira, Rapahael Soriano, and H. Hamilton Harris, although many of these styles were builder-developed. Areas where these styles may be found in Los Angeles include Westchester, West Los Angeles, and the San Fernando Valley.

## **SECTION 6.2 INTRODUCTION TO PICO-UNION HPOZ ARCHITECTURAL STYLES**

The Architectural Styles Chapter of this Plan is intended to give an overview of the predominant styles that may exist in the Pico-Union HPOZ. Each architectural style explanation has been divided into two sections, a textual overview of the style and its development, and a listing of some typical significant architectural features of that style. These descriptions are intended to assist property owners and the HPOZ board in determining the predominant architectural style of a structure, and in understanding the elements of that style. These descriptions are not intended as comprehensive lists of significant features of any style, and are not to be taken as an exhaustive list of what features should be preserved. Rather, they are intended as a starting point for discussion about what rehabilitation or restoration projects might be appropriate to a particular property.

The reader may note that each architectural style description contains a note on what architectural styles can commonly be found mixed together. This note is included because architectural styles are not always found in a pure state. Individual owners and builders quite often customized or mixed the elements of different architectural styles together in designing a structure. This may be because cultural tastes were transitioning between two styles, with some styles falling out of favor and new styles being introduced, or simply due to the personal taste of the designer. It is important to realize that these mixed style structures are no less architecturally significant than the “purer” forms of a particular style, and that mixed style structures are not “improved” through remodeling with the goal of achieving a “pure” style. Los Angeles is particularly rich in inventive, “fantasy” structures that show a great deal of creativity on the part of the architect, owner, and builder, and this richness should be preserved.

The architectural style descriptions may contain some unfamiliar terms. Many of these terms are defined in the Definitions section of this Preservation Plan, or are illustrated in the corresponding section of the Residential or Commercial Rehabilitation Guidelines.



## 19th Century Styles

### Queen Anne



Derived in name from an English architectural movement centered around architect Richard Norman Shaw, the local interpretation of the Queen Anne style was a purely American phenomenon.

Queen Anne style buildings in Southern California are characterized by complex roofs of fairly steep pitch; combinations of siding materials such as lap boards and patterned shingles; rounded and three-sided slant bays of one or more stories; towers and turrets; porches and balconies, sometimes rounded in configuration; and by the incorporation of ornamental elements such as turned wood columns and spindles, sawn bargeboards and brackets, stained and leaded glass, and molded plasterwork. Queen Anne homes range in size from small, L-shaped cottages with a bay window on the projecting wing and a porch with a few columns and brackets on the perpendicular wing, to two-and-one-half story “tower houses” with a profusion of architectural elements and ornamental embellishments. “Eastlake” influenced homes of this era are generally similar in massing, with squared bays and a linear, two-dimensional quality to their ornament.

#### Queen Anne - *Common character defining features*

Windows (pg. 41)	Porches (pg. 48)	Doorways (pg. 45)
<ul style="list-style-type: none"> <li>▪ One-over-one</li> <li>▪ Multi-over-two</li> <li>▪ Arched or curved tops</li> <li>▪ Rectangular tops</li> <li>▪ Arranged in pairs or threes</li> <li>▪ Palladian Windows</li> <li>▪ Leaded or stained glass</li> </ul>	<ul style="list-style-type: none"> <li>▪ Spindled posts</li> <li>▪ Wrap-porches on first floor</li> <li>▪ Recessed porches on upper floors</li> </ul>	<ul style="list-style-type: none"> <li>▪ Paired and single</li> <li>▪ Arched or rectangular</li> </ul>
Roofs (pg. 51)	Building Materials (pg. 56)	
<ul style="list-style-type: none"> <li>▪ Hip</li> <li>▪ Gable</li> <li>▪ Irregular shape</li> <li>▪ Roof crest spindle balustrades</li> <li>▪ Large decorative eave brackets</li> </ul>	<ul style="list-style-type: none"> <li>▪ Decorative shingles</li> <li>▪ Half-timbered gables</li> <li>▪ Patterned masonry (cast concrete)</li> <li>▪ Clapboard</li> </ul>	

## Turn of the Century Styles American Colonial Revival



The American Colonial Revival style resulted from a rejection of the Queen Anne Revival style, and a desire to return to a more “traditional” American building type. The style went through several phases, beginning in the late nineteenth century when such features of the style (columns, dentils, gable ends treated as pediments, and double-hung sash windows) were used locally with Queen Anne and American Foursquare styles. In the 1920s and 1930s, Colonial styling became one of the choices of the period revival architect.

Larger homes were usually two stories, with hipped or gabled roofs, wood or brick exteriors, and a symmetrical arrangement of features. Precedents included Southern plantations, with their two story porticos; the Georgian and Federal homes of the Virginia Tidewater; the gambrel-roofed homes of the Dutch Colonial settlements; and the simple wood boxes of New England. Built between 1920 and 1925 were these one-story examples of the style: side-gabled, wood-sided, with central entrances often treated as gabled porticos, and a symmetrical disposition of windows. One popular sub-type combined the more formal Colonial elements, such as Tuscan columns and a central entry, with the more rustic Craftsman vocabulary of exposed rafters and pergolas, resulting in the “Colonial/Craftsman” bungalows.

### Colonial Revival - *Common character defining features*

#### Windows (pg. 41)

- Four-over-four, Six-over-six
- Rectangular tops
- Arranged in pairs or threes
- Shutters

#### Porches (pg. 48)

- Relatively restrained
- Small in size
- Square or round columns

#### Doorways (pg. 45)

- Single
- Rectangular

#### Roofs (pg. 51)

- Side gabled

#### Building Materials (pg. 56)

- Shingles
- Clapboard

## Turn of the Century Styles

### American Foursquare



American Foursquare homes are two-story versions of turn of the century cottages. They became a very popular style in American Suburban development because the style lent itself to a low-cost design that maximized square footage while presenting a sober and dignified appearance.

They are recognized by their square proportions, often given a horizontal emphasis by roof or siding treatments; they nearly always present a pyramidal hipped roof and central hipped dormer; and by a front porch either recessed or attached, spanning all or part of the facade.



Columns suggestive of the classical orders, dentils, and traditional moldings, end boards treated as pilasters, and boxed cornices tied these homes to the tradition of the American Colonial Revival; they can also be referred to as a "Classic Box."



#### Foursquare - *Common character defining features*

##### Windows (pg. 41)

- One-over-One
- Multi-over-One
- Rectangular tops

##### Porches (pg. 48)

- Rectangular
- Width of front façade or recessed at corner

##### Doorways (pg. 45)

- Single
- Large pane glazing
- Leaded art glass
- Rectangular

##### Roofs (pg. 51)

- Hipped
- Wide, overhanging eaves
- Front single dormer

##### Building Materials (pg. 56)

- Brick
- Stucco
- Wood clapboard

##### Massing (pg. 60)

- Two story rectangular solid

## Turn of the Century Styles

### Classical Revival



Classical Revival structures, sometimes known as Neoclassical Revival, represent a vernacular boxy style adorned with full height porches, classical columns (typically Corinthian or Ionic) and a symmetrically balanced facade. Full height porches or entries predominate; other variations carry the porch across the full façade with roof balustrades and intricate porch columns. Closely related to American Colonial Revival and Greek Revival, the style was particularly popular in Los Angeles from 1900 to 1920. Larger multi-family residential flats and apartments used the style frequently, characteristically emphasizing elaborate columns, cornices, and hipped or basically flat roofs.

The style was popularized as a result of the Columbian Exposition held in Chicago of 1893, which took a classical theme in its architecture, and which began the “City Beautiful” movement. The exposition received wide publicity, and its “classical” pavilions, which in reality mixed classical and colonial revival architecture elements, created a national interest in the style.

#### Neoclassical Revival - *Common character defining features*

##### Windows (pg. 41)

- Multi-over one
- Rectangular tops
- Arched tops
- Specialty/decorative

##### Porches (pg. 48)

- Double-height porticos
- Elaborate Columns

##### Doorways (pg. 45)

- Paired or single
- Large pane glazing
- Arched or rectangular

##### Roofs (pg. 51)

- Gabled
- Hipped
- Carved brackets

##### Building Materials (pg. 56)

- Quoins
- Clapboard
- Masonry
- Decorative Shingles

## Turn of the Century Styles

### Mission Revival



The Mission Revival style was born in California in the 1890s. It has been an enduring architectural style, and examples of the style continue to be constructed into the present day, although in much smaller numbers than in its heyday in the nineteen teens and twenties. Mission Revival structures of stucco with sculpted parapets, symmetrical facades and arched openings reflected the simplicity of Southern California’s Spanish and Mexican heritage. The Mission Revival (circa 1895-1915) had also been largely defined by stucco walls and red tile roofs; however, it tended to be less delicate and more heavily proportioned with characteristic elements such as espondanas (curvilinear parapets) and bell-towers.

The Mission Revival style owes its popularity in large part to the publication of “Ramona” in the late 19<sup>th</sup> century, the release of the Mary Pickford film of the same title in 1910, and the consequent romanticizing of the Mission era in California and resurgence of interest in the Spanish heritage of the southwestern United States. During the revival era, other regions of the Mediterranean were also used for inspiration, including Italy, France, North Africa, and the Middle East, resulting in endless variations on the stucco and tile theme.



Mission Revival style residential structures are typically one to two-stories (commercial structures typically are no more than four), have low pitched roofs with gables and wide eaves, arched arcades enclosing large, front porches, a mixture of small square windows, and long, rectangular windows, quatrefoils, Moorish detailing and often towers.

The features of the Mission Revival style are often mixed with the Spanish Eclectic, Craftsman and Prairie styles. The so-called “revival styles” dominated building in Los Angeles during most of the 1920s and 1930s.



#### Mission Revival - *Common character defining features*

Windows (pg. 41)	Porches (pg. 48)	Doorways (pg. 45)
<ul style="list-style-type: none"> <li>▪ Arched or curved tops</li> <li>▪ Rectangular tops</li> <li>▪ Single</li> <li>▪ Islamic ornament</li> <li>▪ Quatrefoils</li> <li>▪ Decorative crowns</li> </ul>	<ul style="list-style-type: none"> <li>▪ Large in size</li> <li>▪ Arcaded entry</li> <li>▪ Large, square piers</li> </ul>	<ul style="list-style-type: none"> <li>▪ Single</li> <li>▪ Wooden</li> <li>▪ Arched or rectangular</li> <li>▪ Decorative crowns</li> </ul>
Roofs (pg. 51)	Building Materials (Pg. 56)	
<ul style="list-style-type: none"> <li>▪ Hipped</li> <li>▪ Flat</li> <li>▪ Red tile</li> <li>▪ Tower</li> <li>▪ Mission-shaped roof parapet or dormer</li> </ul>	<ul style="list-style-type: none"> <li>▪ Stucco</li> </ul>	

## Turn of the Century Styles

### Craftsman and Transitional Arts and Crafts Introduction



The Craftsman movement, named after a magazine published by Gustav Stickley, was the American counterpart of the English Arts and Crafts Movement. Craftsman architecture stressed the importance of simplicity, of adapting form to function, and of relating the building to both its designer through the incorporation of craftsmanship, and to the surrounding landscape through its ground-hugging massing and siting. In Southern California, the Craftsman bungalow reached its greatest potential both in terms of the quality of individual homes and the number built. It was usually characterized by a rustic aesthetic of shallowly pitched overhanging gable roofs; earth-colored wood siding; spacious, often L-shaped porches; windows, both casement and double-hung sash, grouped in threes and fours; extensive use of natural wood for the front doors and throughout the interior; and exposed structural elements such as beams, rafters, braces, and joints. Cobblestone or brick was favored for chimneys, porch supports, and foundations.

The heyday of Craftsman design was the decade between 1906 and 1916. In the early years of the century, transitional homes were simplified mixtures of antecedents from the Victorian (Queen Anne and Eastlake) era. In the following years, the Craftsman style was simplified and often reduced to signature elements such as an offset front gable roof, tapered porch piers, and extended lintels over door and window openings. In many cases, the Craftsman style incorporated distinctive elements from other architectural styles, resulting in numerous variations (Asian or Swiss influences). One of the most popular styles in the survey area, the Craftsman homes lend a cohesion and simple aesthetic to the neighborhood.

## Turn of the Century Styles

### Craftsman



The Craftsman style dates from the early 1900s. Some of the earliest examples of the type are found in Los Angeles. The Craftsman style is the style that gave birth to the Craftsman Bungalow, but it is not confined to the small scale that defines the typical bungalow. Craftsman style structures are usually two stories, with a low-pitched, gabled roof, oversized eaves with massive exposed rafter tails, and windows placed in groups or bands. Craftsman style structures often exhibit elements of the Prairie and Shingle Styles.



#### Craftsman - *Common character defining features*

##### Windows (pg. 41)

- Multi-over-one, One-over-one
- Leaded glass
- Rectangular tops
- Arranged in bands or singularly

##### Porches (pg. 48)

- Relatively restrained
- Small or large in size
- Square or battered columns

##### Doorways (pg. 45)

- Single
- Large pane glazing
- Rectangular
- Sidelights

##### Roofs (pg. 51)

- Hipped
- Low-pitched
- Gables
- Dormers
- Oversized eaves with exposed decorative rafters

##### Building Materials (pg. 56)

- Clapboard
- Shingle
- Stone
- Brick
- Clinker Brick

## Turn of the Century Styles Transitional Arts & Crafts



The Transitional Arts and Crafts style was popular from 1895-1915, primarily in Los Angeles and the surrounding areas. The Transitional Arts and Crafts Style, as the name suggests, is a transitional style between late 19<sup>th</sup> century Shingle and Queen Ann Styles and the 20<sup>th</sup> century Craftsman and Colonial Revival styles. This style owes much to the English Arts and Crafts movement, with its insistence on organic color palettes and materials and handcraftsmanship, and the contributions of the California architects Charles and Henry Greene, who popularized the use of Oriental decorative elements.



The Transitional Arts and Crafts Style often features walls and roofs clad in wood shingles, with asymmetrical facades. Structures are typically two stories, with steeply pitched roofs, gables, deep eaves with decorative brackets, corbels, and rafter tails, leaded or stained glass windows, and large porches.

The Transitional Arts and Crafts style is a mixed style, and can be found with elements of most revival styles popular at the turn of the last century.



### Transitional Arts & Crafts- *Common character defining features*

Windows (pg. 41)	Porches (pg. 48)	Doorways (pg. 45)
<ul style="list-style-type: none"> <li>▪ Multi-pane over single pane</li> <li>▪ Leaded or stained glass</li> <li>▪ Rectangular tops</li> <li>▪ Arranged in groups or singularly</li> </ul>	<ul style="list-style-type: none"> <li>▪ Large</li> <li>▪ Battered posts</li> <li>▪ Square stone piers</li> <li>▪ Massive arches</li> </ul>	<ul style="list-style-type: none"> <li>▪ Massive</li> <li>▪ Decorative glazing</li> <li>▪ Rectangular</li> </ul>



Roofs (pg. 51)	Building Materials (pg. 56)
<ul style="list-style-type: none"> <li>▪ Hipped</li> <li>▪ Gables</li> <li>▪ Asymmetrical</li> <li>▪ Dormers</li> <li>▪ Deep eaves with corbels</li> <li>▪ Decorative rafter tails</li> <li>▪ Decorative vergeboards</li> </ul>	<ul style="list-style-type: none"> <li>▪ Shingles</li> <li>▪ Stone</li> <li>▪ Clapboard</li> <li>▪ Clinker Brick</li> </ul>



## Eclectic Revival

### Spanish Colonial Revival



The Spanish Colonial Revival style dates from 1915 to the present. In Los Angeles, the style dates from the late nineteen-teens, and continues in popularity today.

The Spanish Colonial Revival grew out of a renewed interest in the Spanish Missions in the Southwest and the Monterey Revival. Given status by the designs of Bertram Goodhue and Carleton Winslow of the Pan Pacific Exposition in Balboa Park, San Diego in 1915, the Spanish Colonial Revival style caught hold of the public imagination. The architectural features of this style are intended to reflect traditional Spanish architecture with local building materials, such as Adobe brick or stucco.

Spanish Colonial structures are typically one or two stories, and rectangular in floor plan. The buildings have low-pitched, tiled roofs, recessed openings, decorative ironwork and gardens. In its simplest form, Spanish Colonial Revival styling is characterized by white stucco exteriors and red clay tile roofs, with an occasional arched opening. More elaborate examples incorporate rejas and grilles of wood, wrought-iron, or plaster. There is extensive use of terra cotta and glazed tile; balconies and patios integrated into plans. Asymmetric massing utilizes features such as stair towers, projecting planes set off by corbeling, and a variety of window shapes and types.

The features of the Spanish Colonial Revival are often mixed with provincial northern Italian, Plateresque, Neo-Classical, and Moorish architecture.

#### Spanish Colonial Revival- **Common character defining features**

##### Windows (pg. 41)

- Rectangular
- Casement
- Fixed
- Stained or leaded glass
- Arranged singularly
- Arched or rectangular tops
- Decorative bars

##### Porches (pg. 48)

- Small in size
- Square posts

##### Doorways (pg. 45)

- Single
- Arched or rectangular
- Decorative ironwork

##### Roofs (pg. 51)

- Low pitched
- Tiled

##### Building Materials (pg. 56)

- Stucco
- Decorative ironwork

## **PART II      DESIGN GUIDELINES**

### **7.0 Design Guidelines Overview**

#### **7.1 INTRODUCTION**

Part II of this Preservation Plan consists of seven chapters: Chapter 7, Design Guidelines Overview; Chapter 8, Residential Rehabilitation; Chapter 9, Residential Infill; Chapter 10 Commercial Rehabilitation; Chapter 11, Commercial Infill; Chapter 12, Relocating Historic Structures; and Chapter 13, the Public Realm.

A brief overview of the Preservation Principals, Architectural Styles and Findings of Contribution is provided below, followed by the User's Guide.

#### **7.2 PRESERVATION PRINCIPLES**

The following principles are distilled from portions of the Secretary of the Interior's Standards and have been adapted to conform to the specific goals and objectives of the Pico-Union HPOZ. The California Historical Building Code also supports these principles by providing an alternative set of building regulations to achieve code compliance. These principles on which these guidelines are based:

##### **PRINCIPLE 1:**

The historic appearance of the HPOZ should be preserved. This appearance includes both the structures and their setting.

##### **PRINCIPLE 2:**

The historic appearance of contributing structures within the HPOZ, particularly the primary and visible secondary facades, should be preserved.

##### **PRINCIPLE 3:**

The historic fabric of contributing structures should be preserved. Repair should be attempted before replacement.

##### **PRINCIPLE 4:**

Replacement elements should match the original in materials, design, and finish as closely as possible.

**PRINCIPLE 5:**

If historic design elements have been lost, conjectural elements should not be used. Every effort should be made to ascertain the original appearance of the structure, and to replicate that appearance.

**PRINCIPLE 6:**

New additions should be designed to be compatible with the massing, size, scale, and architectural features of a historic structure or site, while clearly reflecting the modern origin of the addition. Additions should be designed to preserve the significant historic fabric of contributing structures or sites.

**7.3 ARCHITECTURAL STYLES**

Chapter 6, Architectural Styles presents an overview of the development of different architectural styles that exist in the Pico Union HPOZ. These descriptions are intended to give property owners a starting point to identify the predominant style or styles of their buildings or structures, and assist in determining what types of work might be appropriate. The Architectural Styles (Ch. 6) pages are intended to work in concert with the applicable chapters of the Design Guidelines.

**7.4 HISTORIC RESOURCES SURVEY AND FINDINGS OF CONTRIBUTION**

To find out if a particular structure, landscape feature, natural feature, or site is Contributing, consult the Historic Resource Survey, or consult with Planning Staff or the Pico-Union HPOZ Board. Depending on the Contributing/Non-contributing status of a structure, feature, or site, different elements of the Design Guidelines will be used in the planning and review of projects.

**CONTRIBUTING STRUCTURES**

Contributing structures, landscape features, natural features, and sites are indicated in the Historic Resources Survey for the Pico-Union HPOZ. Generally, "Contributing" structures will have been built within the historic period of significance of the HPOZ, and will

retain elements that identify it as belonging to that period. The historic period of significance of the HPOZ is usually the time period in which the majority of construction in the area occurred. Generally, work involving Contributing and Contributing Altered structures should follow the rehabilitation guidelines.

***CONTRIBUTING ALTERED***

Contributing Altered Structures are structures that date from the period of significance, built in the same time period as contributing structures that have retained their historic character in spite of subsequent alterations or additions that have been deemed reversible.

**NON-CONTRIBUTING STRUCTURES**

Non-contributing structures are those structures, landscapes, Natural Features, or sites identified as Non-contributing in the Historic Resource Survey for the Pico Union HPOZ. There are two types of Non-contributing Structures: those that do not date from the period of significance and those that do date from the period of significance, but have been so significantly altered that the changes are irreversible.

***NON-CONTRIBUTING – NOT FROM PERIOD OF SIGNIFICANCE OR VACANT LOTS***

Non-contributing structures not dating from the period of significance are those buildings that were constructed too recently to contribute to the historic nature of the district. An example might be a more recent apartment block or an infill house constructed much later than its neighbors and in a different style. The infill guidelines will apply to these structures, as well as to new infill construction on vacant lots.

***NON-CONTRIBUTING – FROM PERIOD OF SIGNIFICANCE***

Non-contributing structures that date from the period of significance are structures that were built in the same time period as contributing structures, but they have not retained their historic character through subsequent alterations or additions. As such, elements from both the rehabilitation guidelines and the infill guidelines will apply to these structures where appropriate.

## 7.5 DESIGN GUIDELINES

The design guidelines are divided into six chapters:

- Residential Rehabilitation
- Residential Infill
- Commercial Rehabilitation
- Commercial Infill
- Relocation of Historic Structures
- Public Realm

These design guidelines have been specifically tailored for both building/structure and project types. As a result, there are unique categories for Residential, Commercial, and the Public Realm (building/structure type), as well as Rehabilitation, Additions, Infill, and the Relocation of Historic Structures (project type). Each guideline section is arranged by building element (doors, windows, etc.). The “User’s Guide” Table 1 on the next page outlines the applicable guideline sections to use based upon the “Contributing” status of the property, building/structure type, and project type.

**7.6 USER’S GUIDE**

Table 1.0, below provides an overview of which chapter of the Design Guidelines to consult for specific project types. A particular project may incorporate many diverse elements, and as such may blend the boundaries between Design Guideline chapters.

**TABLE 1  
DESIGN GUIDELINE USER’S GUIDE**

Project Type	Historic Resource Survey classification	Applicable Guidelines	Refer to Page
Rehabilitation	Contributing	Rehabilitation	Residential, Page 37 Commercial, Page 74
Rehabilitation	Non-Contributing (within period of significance)	Rehabilitation & Infill	Residential, Page 37, 62 Commercial, Page 74, 92
Rehabilitation	Non-Contributing (not in period of significance or vacant lots)	Infill	Residential, Page 62 Commercial, Page 92
Addition	Contributing	Rehabilitation	Residential, Page 60 Commercial, Page 88
Addition	Non-Contributing (within period of significance)	Infill	Residential, Page 62 Commercial, Page 94
Addition	Non-Contributing (not in period of significance or vacant lots)	Infill	Residential, Page 62 Commercial, Page 94
New Construction	Contributing	Rehabilitation & Infill	Residential, Page 37, 62 Commercial, Page 74, 92
New Construction	Non-Contributing (within period of significance)	Infill	Residential, Page 62 Commercial, Page 92
New Construction	Non-Contributing (not in period of significance or vacant lots)	Infill	Residential, Page 62 Commercial, Page 92



# 8.0 Residential Design Guidelines, Maintenance, Repair, and Rehabilitation

## 8.1 INTRODUCTION

“Rehabilitation” is the process of working on a historic structure or site in a way that adapts it to modern life while respecting and preserving the historic, character-defining elements that make the structure or site important.

These Residential Rehabilitation Guidelines are intended to aid both multiple and single-family residential property owners planning work on buildings or structures that are identified as “Contributing” or “Non-Contributing” (from the period of significance) in the Pico-Union Historic Resources Survey. These Residential Rehabilitation Guidelines will also be used by the Department of City Planning and the HPOZ Board to review projects within the Pico-Union HPOZ.

“Contributing” buildings or structures were built within the historic period of significance of the Pico-Union HPOZ, and retain elements that identify them as belonging to that period. The historic period of significance is the time period in which the majority of construction in the Pico-Union HPOZ area occurred.

The Residential Rehabilitation section of the guidelines should be used in planning and reviewing projects for single-family and multi-family structures in residential areas. They are also intended for use in the planning and review of projects or structures that were originally built as residential structures but have since been converted to commercial use. For instance, the Residential Rehabilitation Guidelines would be used to plan work on a historic structure built as a residence that is now used as a day-care facility.

The Residential Rehabilitation Guidelines are divided into nine (9) sections, each of which discusses an element of the design of historic structures and sites. If you are thinking about planning a project that involves the area around your house, such as repaving your driveway or building a fence, the “Setting” section might be a good place to start. If you are planning work on your roof, refer to the “Roofs” section. You might want to look both at the Architectural Styles section to determine the style of the building, and then at the “Roofs” section of these guidelines. The Table of Contents details other sections that might pertain to your project.





*Topography helps define this home's character and should be retained. The mature trees in the front yard are another important element and should be retained.*



*A flat yard and central path helps define this home.*



*This historic retaining wall creates a consistent streetscape and neighborhood identity.*

## 8.2 SETTING - LANDSCAPING, FENCES, WALLS, WALKS, AND OPEN SPACE

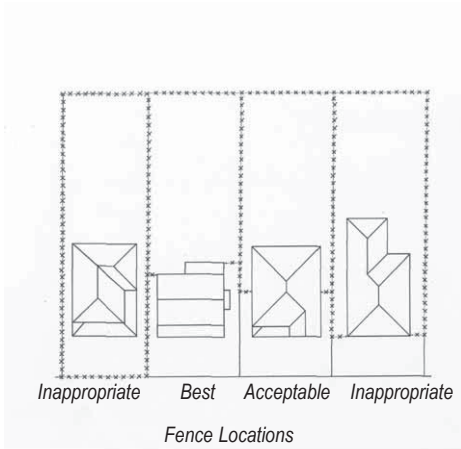
### PURPOSE AND INTENT

The site design of an historic structure is an essential part of its character. This design includes the streetscape in which the site is set, the planting strip along the street, setbacks, drives, walks, retaining walls, the way a structure sits on its lot in relation to other structures and the street, and other landscaping elements. While many of the historic structures in the HPOZ may have lost some of these characteristics over time, certain common characteristics remain which help to define the character of these historic areas and the structures within them.

Traditionally, residential structures were sited on their lots in a way that emphasized a progression of public to private spaces. Streetscapes led to planting strips, planting strips to sidewalks, sidewalks to yards and front walkways, which led to porches and the private spaces within a house. Common setbacks in the front and side yards helped ensure these orderly progressions. In a few areas, transparent fencing was used at the edge of the yard to further define these spaces. Preservation of these progressions is essential to the preservation of the historic residential character of structures and neighborhoods, as well as the maintenance of historic neighborhood streets as a functioning resource.

### GUIDELINES

1. Mature trees and hedges, particularly street trees in the public planting strip, should be retained whenever possible, or alternately replaced with in-kind materials.
2. Historic topographic features should be preserved whenever possible. Leveling or terracing a lot that was traditionally characterized by a steep hillside or raised lawn is not appropriate.
3. Historic walkways and other hardscape features in the front yard should be preserved. If these elements are replaced, they should be replaced with materials similar to those historically present in the area
4. If historic retaining walls, pathways, stairs or fences exist, they should be rehabilitated or preserved in place. If they



*Simple, dark colored, wrought iron fences may be appropriate for some structures.*



*Solid fences in the front yard are inappropriate and block views of the structure.*

must be removed, they should be replaced in kind. If reinforcement is necessary, finish materials should match the original in materials and design.

5. New or replacement retaining walls should be constructed in a style and with materials that harmonize with the house and with other existing historic retaining walls in the area.
6. If historic fencing did not exist in the front yard areas, new fencing is strongly discouraged. In some cases, low picket fencing may be appropriate for Craftsman or Queen Anne structures. However, in matters of public safety, a simple semi-transparent wrought iron fence painted in dark green, dark brown, or black may be installed.
7. Rear yard fencing for privacy, such as opaque wood fencing, may be appropriate.
8. The traditional character of residential front and side yards should be preserved. These areas should be reserved for planting materials and lawn, and non-porous ground coverings should be minimized.
9. Landscaping should not be so lush or massive that public views of the house are significantly obstructed.
10. Parking areas and driveways should be located to the side or rear of a structure.
11. If new parking areas are to be located on a site to accommodate multiple vehicles, these areas should be screened from public view by appropriate fencing or planting strips.
12. New carports should not be visible from the street.

## ADMINISTRATIVE PROCEDURES

### EXEMPTIONS

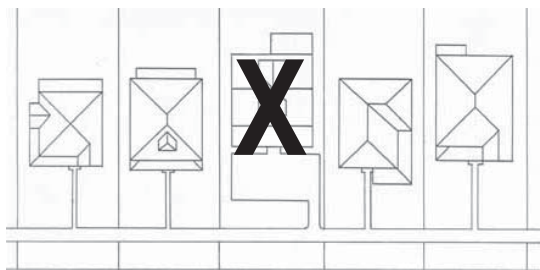
1. Natural features and landscaping except the removal of mature trees.



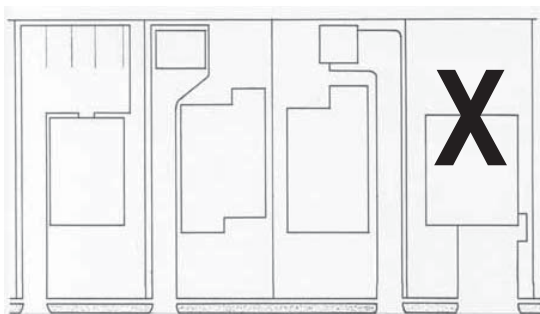
*Overgrown landscape is not appropriate and obscures the structure.*



*Creating a parking area in the front yard is not acceptable.*



*Paving the front yard destroys the rhythm and character of the streetscape.*



*Traditionally, driveways lead to parking areas at the rear of structures. The driveway on the right leading to a front-yard garage is inappropriate.*

2. Hardscape materials when not visible from the public way; or when located in the front or side yard but within the existing footprint of walks and driveways.

## DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

1. The review of ordinary maintenance and repair applications (as defined in Los Angeles Municipal Code Section 12.20.3.G.1.c) for projects involving work solely within this section should be delegated to Planning Staff.
2. The removal of mature trees.

## GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

The pattern, rhythm and design of site features in an historic neighborhood should be preserved through maintenance and the introduction of new or replacement features which are compatible with the character of the neighborhood and the site itself. While introduction of compatible elements is often of benefit to the neighborhood, each change to the design of a site should be considered carefully. Historic elements, such as mature street trees, historic walkways or steps, and historic retaining walls, should be preserved and maintained. The depth of front and side yards should also be preserved.

Introduction of new landscaping elements into areas where they would be visible from the public way should be carefully considered. New major site elements that require re-grading or excavation, such as terraces or retaining walls, may not fit in with the sloping front yards that characterize some districts. Front yard fencing, while appropriate in some neighborhoods, may not be appropriate in others, where front yards were often open. If new or replacement fencing is required, careful consideration of what fencing styles are appropriate to the style of the house is required. In general, appropriate fencing will be low in scale, and made of wood or metal. Vinyl, unpainted wood, or chain link fencing is generally inappropriate in areas next to the street.

***Please refer to the Appendix for additional assistance and resources.***

## 8.3 WINDOWS

### PURPOSE AND INTENT

Windows strongly define the character of a structure's design through their shape, size, construction, façade arrangement, materials, and profile. Important defining features of a window include the sill profile, the height of the rails, the pattern of the panes and muntins, the arrangement of the sashes, the depth of the jamb, and the width and design of casing and the head. In some cases, the color and texture of the glazing are also important.

Most windows found in Los Angeles Historic Districts are wood-frame true divided light windows. True divided light windows have multiple panes of glass. These windows are usually double-hung, fixed, or casement style windows. Double-hung windows have operable sashes that slide vertically. Casement windows open either outwards or inwards away from the wall. In some areas, metal frame casement or fixed divided light windows are common. These windows range from simple one-over-one windows to windows with panes in specialty shapes or leaded and stained glass.

Traditionally, the more elaborately detailed windows in Pico-Union were located on the façades that were visible from the public right of way. Private windows tended to be reserved for the rear and the back of the side façades and were of a simpler wood double-hung construction. Subsequently, many of the non-visible windows on "Contributing" properties have been replaced with vinyl or aluminum windows over time. Ideally, these windows should match the existing windows in the front and be replaced with wood framed windows. Unfortunately, this is not always economically feasible for many of the low-income and moderate property owners in Pico Union. Thus, alternative guidelines for windows on the non-visible secondary façades have been developed. Although these guidelines have been created to ease the economic burden of installing new wood framed windows, replacement of existing wood framed windows with aluminum or vinyl on the non-visible secondary façades is strongly discouraged.



Three window angular bay



6 over 1 wood windows

9 over 1 picture window



6 window curved bay



12 lights and 3 panes



*Replacing original windows with greenhouse style windows is inappropriate*



*These replacement windows are inappropriate. When putting new windows on the front facade of a home, the new windows should match the historic windows in size, shape, arrangement of panes, materials, hardware, method of construction, and profile.*



*The decorative windows on this structure add to its historic character.*

## GUIDELINES

1. Repair windows or doors whenever possible instead of replacing them.
2. When the replacement of windows on the primary and secondary visible facades is necessary, replacement windows should match the historic windows in size, shape, arrangement of panes, materials, hardware, method of construction, and profile. True divided-light windows should usually be replaced with true divided-light windows, and wood windows with wood windows.
3. Replacement windows on non-visible secondary facades may vary in materials and method of construction from the historic windows, although the arrangement of panes, size, and shape should be similar.
4. If a window is missing entirely, replace it with a new window in the same design as the original if the original design is known. If the design is not known, the design of the new window should be compatible with the size of the opening, and the style of the building.
5. Historic windows were not dual glazed. The state Historic Building Code allows anew or replacement windows that do not meet today's energy code requirements to be used, if desired by the homeowner. If energy conservation is the goal, interior or exterior storm windows, not replacement windows, should be installed.
6. Storm windows should match the existing window trim in finish color. Storm windows should either be composed of one large pane of glass covering the entire window, or, if operable, the sash size and placement should match that of the window on which it is mounted.
7. The historic pattern, location, size and proportions of windows on a façade should be maintained.
8. Filing in or altering the size of historic windows, especially on the primary and secondary visible façades, is generally inappropriate.



*Architectural style dictates the type of windows used on a structure. On this home, many decorative window types are used.*



*The windows on this home add to its character.*

9. Adding new windows to building facades, especially on the primary and secondary visible façades, is generally inappropriate.
10. New windows on additions should match the rhythm and scale of the existing windows on the historic facade.
11. The installation of 'greenhouse' type kitchen windows extending beyond the plane of the facade is generally inappropriate.
12. Burglar or safety bars should only be installed on secondary facades. Bars should match the muntin and mullion patterns of the window on which they are mounted as closely as possible, and should be painted to match the predominant window trim. However with respect to significant security concerns, any necessary bars on the primary façade should be installed on the interior of a window or opening, match the muntin and mullion patterns of the window on which they are mounted, and be painted to match the predominant window trim.
13. Awnings and shutters should be similar in materials, design, and operation to those used historically.
14. Awnings should conform to the shape of the window on which they are installed.
15. Decorative bars or grillwork that is original to the structure should be retained.

## ADMINISTRATIVE PROCEDURES

### EXEMPTIONS

1. Window Boxes



*These windows are inappropriate, because they have “stick-on” muntins, instead of true divided light windows, in which small panes of glass are separated by the muntin framework.*



*This window has been inappropriately filled in. New windows are often not the same size as historic windows, so fitting them into historic window openings is difficult.*

## DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

1. The review of window replacement in kind, with no change in material or outwards appearance should be delegated to Planning Staff.

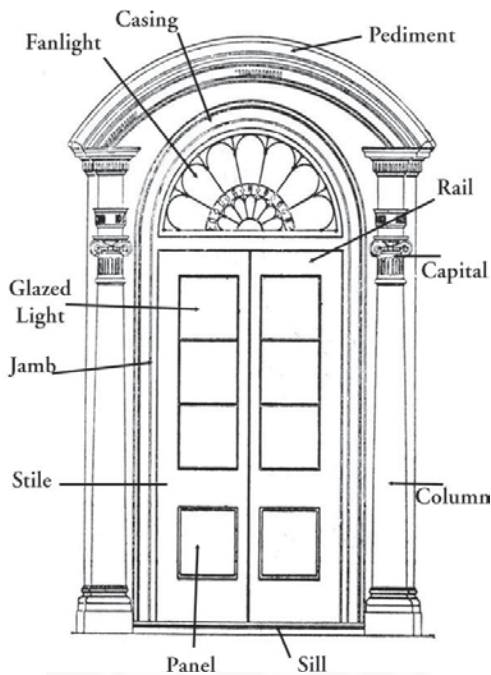
## GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Inappropriate replacement of windows can compromise the integrity of a building and have a serious negative effect on the character of a structure. Generally, historic windows should not be replaced unless they cannot be repaired or rebuilt. If windows must be replaced, the replacement windows should match the originals in dimension, material, configuration and detail. Because it is often difficult to find off-the-shelf windows that will match historic windows in these details, replacing historic windows appropriately often requires having windows custom built.

Maintaining historic windows makes good economic sense, as they will typically last much longer than modern replacement windows. Problems with peeling paint, draftiness, sticking sashes, and loose putty are all problems that are easy to repair. Changing a sash cord, re-puttying a window, or waxing a window track are repairs that most homeowners can accomplish on their own to extend the life of their windows.

Typically, older structures in Los Angeles may have had operable shutters or fabric awnings. Installation of these features on historic structures should only take place if there is evidence that such features existed on the house historically. Some later historic architectural styles, such as the minimal traditional style, may have fixed decorative shutters as a feature of their design, but these types of shutters are not appropriate on most other historic structures.

***Please refer to the Appendix for additional assistance and resources.***



## 8.4 DOORS

### PURPOSE AND INTENT

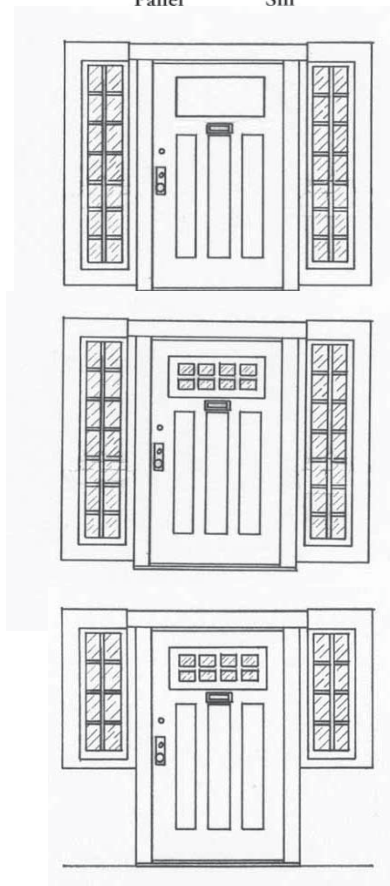
The pattern and design of doors are major defining features of a structure. Changing these elements in an inappropriate manner has a strong negative impact on the historic character of the structure and the neighborhood. Doors define character through their shape, size, construction, glazing, embellishments, arrangement on the façade, hardware, detail and materials, and profile.

In many cases doors were further distinguished by the placement of surrounding sidelights, fanlights, or other architectural detailing. Preservation of these features is also important to the preservation of a house's architectural character.

Many of the traditionally single-family properties in Pico-Union have been converted to multiple-family use. Thus, rear and side entrances may have been added to accommodate this use. Alternative guidelines for doors on the non-visible secondary façades have been developed.

### GUIDELINES

1. The materials and design of historic doors and their surrounds should be preserved.
2. The size, scale, and proportions of historic doors on a façade should be maintained.
3. Filling in or altering the size of historic doors, especially on primary facades, is inappropriate.
4. Adding doors to primary and secondary visible historic façades is inappropriate.
4. When replacement of doors on the primary and secondary visible façades is necessary, replacement doors should match the historic doors in size, shape, scale, glazing, materials, method of construction, and profile.

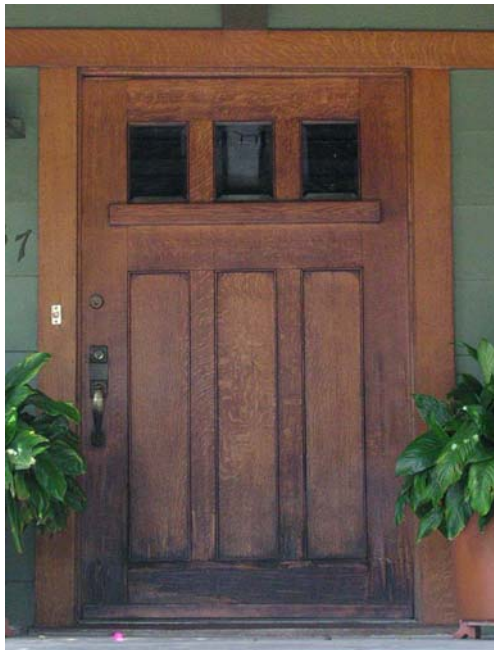


Historic door styles.





*Typical entryway with screen door.*



*The loss of this door would have a negative effect on the character of this house.*

5. Replacement doors on the non-visible secondary façades may vary in materials and method of construction from the historic windows, although the arrangement of panes, size, and shape should be similar.
7. When original doors have been lost and must be replaced, designs should be based on available historic evidence. If no such evidence exists, the design of replacement doors should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar doors on houses of the same architectural style in the District.
8. Painting historic doors that were originally varnished or stained and are not currently painted is not appropriate.
9. Original hardware, including visible hinges, doorknockers, and latches or locks should not be removed. Repairing original hardware is preferable; if replacing hardware is necessary, hardware that is similar in design, materials, and scale should be used.

## ADMINISTRATIVE PROCEDURES

### EXEMPTIONS

1. N/A

### DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

1. The review of all door replacement and repair on non-visible secondary façades.
2. The review of all ordinary maintenance and repair work involving doors.
3. The review of all screen or storm doors.



*A Classical Revival doorway.*



*This door destroys the historic character of the home.*



*A security door disfigures this entryway.*

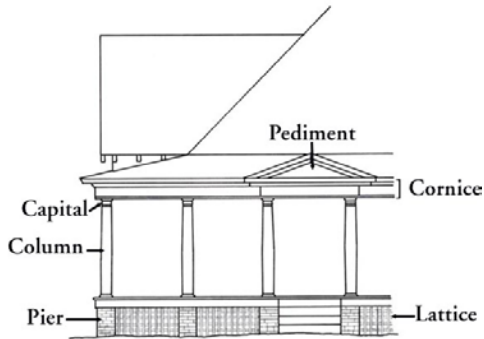
## GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Replacing or obscuring doors can have a serious negative effect on the character of a structure. Generally, historic doors and their surrounds should not be replaced unless they cannot be repaired or rebuilt. If doors must be replaced, the replacement doors and their surrounds should match the originals in dimension, material, configuration and detail. Because it is often difficult to find standard doors that will match historic doors in these details, replacing historic doors appropriately often requires having doors custom built or requires searching for appropriate doors at architectural salvage specialty stores.

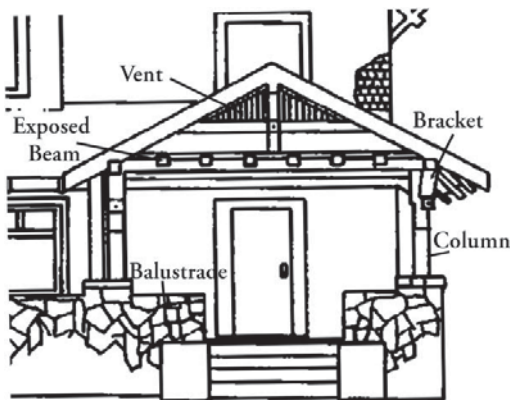
Maintaining historic doors makes good economic sense, as they will typically last much longer than modern replacement doors. Problems with peeling paint, draftiness, sticking, and loose glazing, are all problems that are often quite easy to repair. Applying weather stripping, re-puttying a window, or sanding down the bottom of a door are repairs that most homeowners can accomplish on their own.

Screened doors were often historically present on many houses, and appropriately designed screened doors can still be obtained. However, installing a metal security door which blocks your door from view is inappropriate, and should be avoided.

***Please refer to the Appendix for additional assistance and resources.***



The porch on this Craftsman style home is dominated by its strong roof-line.



River Rock is a feature of many Craftsman porches.

## 8.5 PORCHES

### PURPOSE AND INTENT

Historically, residential porches in their many forms—stoops, porticos, terraces, entrance courtyards, porte-cocheres, patios, or verandas—served a variety of functions. They provided a sheltered outdoor living space in the days before reliable climate controls, they defined a semi-public area to help mediate between the public street areas and the private area within the home, and they provided an architectural focus to help define entryways and allow for the development of architectural detail.

Porch design, scale, and detail vary widely between architectural styles. To help determine what elements are particularly important on your porch, consult the architectural styles section of these guidelines, or contact your HPOZ board for a consultation.

### GUIDELINES

1. Historic porches, especially on the primary and secondary visible façades, should be preserved in place.
2. Decorative details that help to define an historic porch should be preserved. These include balusters, balustrades, columns, and brackets. The State Historic Building Code allows balustrades and railings that do not meet current building code heights to remain if they do not pose a safety hazard.
3. If elements of the porch, such as decorative brackets or columns, must be replaced, replacement materials should exactly match the originals in design and materials.
4. If porch elements are damaged, they should be repaired in place wherever possible, instead of being removed and replaced.
5. When original details have been lost and must be replaced, designs should be based on available historic evidence. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.

# RESIDENTIAL DESIGN GUIDELINES - REHABILITATION

PICO-UNION PRESERVATION PLAN - OCTOBER 12, 2006



*The security bars added to this porch obscure its historic character.*



*This porch has been filled in and inappropriate glass-block windows installed.*



*The character of the porch columns has been destroyed by inappropriate paint.*

6. Additional porch elements should not be added if they did not exist historically. For instance, the addition of decorative “gingerbread” brackets to a Craftsman-style porch is inappropriate.
7. In many instances, historic porches did not include balustrades, and these should not be added unless there is evidence that a balustrade existed on a porch historically.
8. Enclosure of part or all of an historic porch is, usually, inappropriate.
9. Enclosure of a porch on the secondary non-visible façades, for instance a sleeping porch, may be appropriate if the porch form is preserved and the porch openings are fitted with windows using reversible construction techniques.
10. Alterations for handicapped access should be done at a side or rear entrance whenever feasible, and should be designed and built in the least intrusive manner possible.
11. Addition of a handrail on the front steps of a house for safety or handicapped access reasons may be appropriate, if the handrail is very simple in design.

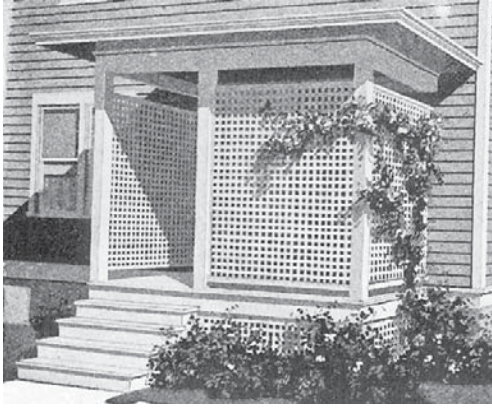
## ADMINISTRATIVE PROCEDURES

### EXEMPTIONS

1. Work involving porches on non-primary facades.

### DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

1. The review of ordinary maintenance and repair applications as defined in Section 12.20.3.G for work solely within this section should be delegated to the Director of Planning.
2. The review of all work on facades other than the primary facade falling solely within this section should be delegated to the Director of Planning.



*A modest back porch.*



*Adding a simple railing to improve safety is appropriate. However, the railing should match the existing porch in material and color.*

## GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Porches are a major character-defining feature of most historic residential buildings, and their preservation is of great importance. Retaining porches provides a mediating outdoor living space for residents, and encourages community interaction and socialization. Retaining porches can also make economic sense, because the shade provided by a porch may greatly reduce energy bills.

Porch elements, which have deteriorated due to moisture or insect damage, should be carefully examined to determine if the entire element is unsalvageable. If only a part of the element is damaged, then piecing in or patching may be a better solution than removal and replacement. If replacement is necessary, the element to be removed should be carefully documented through photos and careful measurements before the element is discarded. Having these photos and measurements will assist you in finding or making a replica of the element you are replacing.

When porch foundations fail, the underlying cause is often ground subsidence or a build-up of moisture around the foundation. In these cases, a careful analysis should be made to locate the causes of the failure, and eliminate them as a part of the project.

***Please refer to the Appendix for additional assistance and resources.***

## 8.6 ROOFS

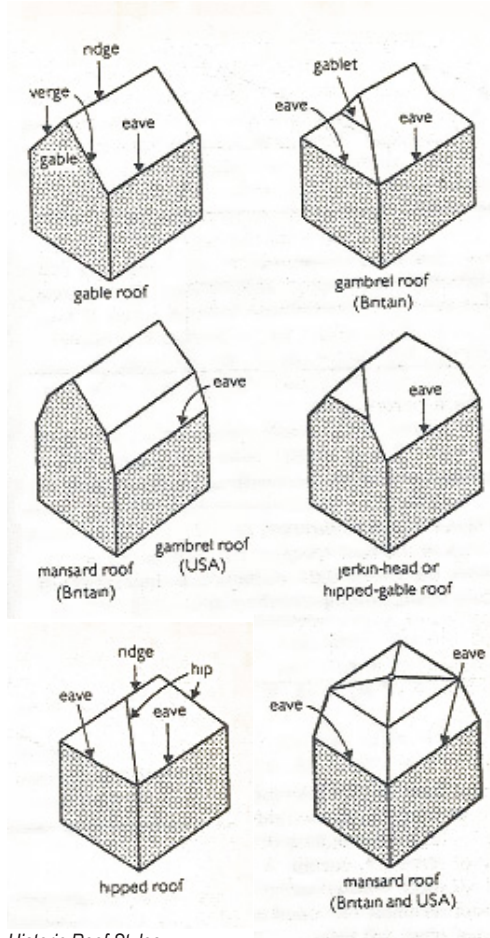
### PURPOSE AND INTENT

The character of the roof is a major feature for most historic structures. Similar roof forms repeated on a street help create a sense of visual continuity for the neighborhood. Roof pitch, materials, size, orientation, eave depth and configuration, and roof decoration are all distinct features that contribute to the character of a roof. The location and design of chimneys are also often character defining roof features. Many historic houses originally had wood shingle roofing, which has usually been replaced with composition shingle.

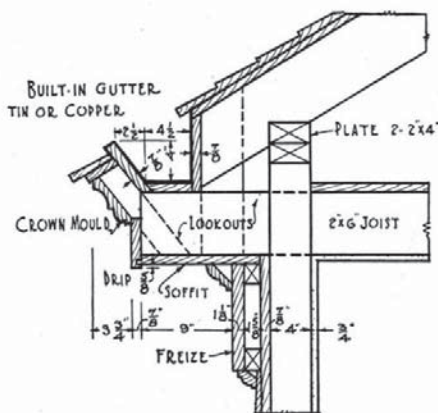
Certain roof forms and materials are strongly associated with particular architectural styles; for instance, built-up faux thatch roofs are often found on English Revival Cottages. Consult the architectural styles guide of these guidelines for more specific information about the roof of your house.

### GUIDELINES

1. Historic roof forms should be preserved. For instance, a complex roof plan with many gables should not be simplified.
2. Historic eave depth and configuration should be preserved.
3. Roof and eave details, such as rafter tails, vents, corbels, built in gutters and other architectural features should be preserved. If these elements are deteriorated, they should be repaired if possible. If these elements cannot be repaired, the design, materials, and details should match the original to the extent possible.
4. When original details have been lost and must be replaced, designs should be based on available historic documentation. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the neighborhood.
5. Where still existing, historic specialty roofing materials, such as tile, slate or built-up shingles should be preserved in place or replaced in kind whenever possible.

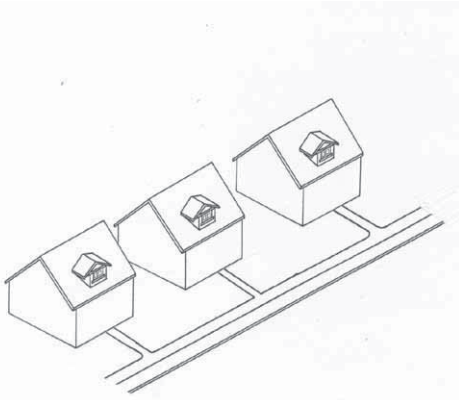


Historic Roof Styles.

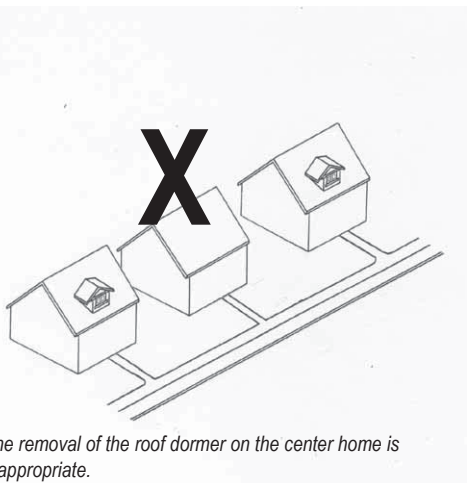


Box CORNICE  
BUILT-IN GUTTER

Roof details are important to architectural character.



Simple roof dormers often are important character defining features.



The removal of the roof dormer on the center home is inappropriate.



A second story dormer roof element.

6. Replacement roof materials should be substantially similar appearance to those used originally, particularly when viewed from at a distance from the public sidewalk, and should convey a scale, texture, and color similar to those used originally.
7. Light colored asphalt shingle is generally inappropriate. Earth tones, such as rusty reds, greens, and browns, are generally appropriate in replacement roofs.
8. Skylights or solar panels should be designed and placed in such as way as to minimize their impact.
9. Existing chimney massing, details, and finishes should be retained. If replacement is necessary (e.g. due to earthquake damage), the new chimney should look similar to the original in location, massing, and form.
10. Existing roof dormers should not be removed on visible facades. New roof dormers should not be added to visible facades.
11. Rooftop additions should be located to the rear of the house and designed so as to minimize their impact on visible roof form.

## ADMINISTRATIVE PROCEDURES

### EXEMPTIONS

1. Installation / repair of gutters and downspouts, not otherwise regulated as part of an in-kind roof replacement.

### DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

1. The review of ordinary maintenance and repair applications as defined in Section 12.20.3 I & J for work solely within this section should be delegated to the Director of Planning.



*Decorative rafter tails help define this house.*



*This rooftop addition is inappropriately located on the front of the house.*



*Inappropriate materials can also destroy the historic character of a structure. In this case, clay tiles should not be used on a Craftsman style home.*

## GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

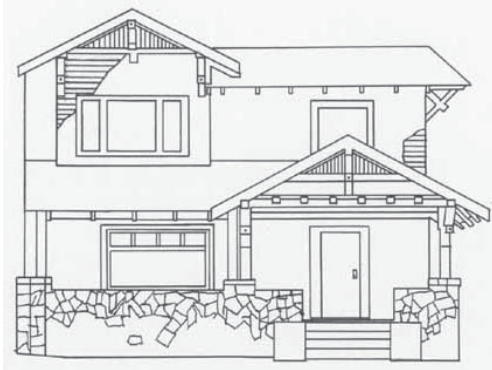
Important elements of your historic roof that must be preserved include the roof form, the eave and cornice design, and any decorative or structural details that contribute to the style of your house. Before undertaking any work on your roof, first consider photographing the areas where work will be done. Some of these elements may have to be removed while the work is done, and it can be helpful to have a record of what they looked like before work started when the time comes to put them back in place.

When re-roofing, it is important to make sure that important elements of your roof, such as historic box gutters, are not lost. Historic eave details, such as brackets and soffits, and decorative metalwork should not be removed or covered over for the convenience of the roofers. Similarly, it is important to make sure that complex roof forms will not be altered.

Finally, careful consideration should be given to the color and texture of the roofing materials to be used. If a house originally had a terracotta tile roof, replacing that roof with composition shingle will dramatically alter the character of the roof. While most houses which originally were roofed with wood shingle no longer retain that roofing, utilizing composition shingles in natural earth tones will preserve or restore some of the character of the original wood shakes.

***Please refer to the Appendix for additional assistance and resources.***





*Architectural details common on Craftsman structures.*



*The prominent details of this second story porch define this home's architectural style.*



*Substituting one column style for another would dramatically alter the character of the house.*

## 8.7 ARCHITECTURAL DETAILS

### PURPOSE AND INTENT

Architectural details showcase superior craftsmanship and architectural design, add visual interest, and distinguish certain building styles and types. Features such as lintels, brackets, and columns were constructed with materials and finishes that are associated with particular styles, and are character-defining features as well.

Determining the architectural style of your house can help you to understand the importance of the related architectural details of your house. The architectural styles section of these guidelines, or your HPOZ board, can help you determine what architectural details existed historically on your house.

### GUIDELINES

1. Original architectural details or features should be preserved and maintained, particularly on the primary and visible secondary facades. The removal of non-historic features is encouraged.
2. Deteriorated materials or features should be repaired in place, if possible. For instance, deteriorated wood details can be repaired with wood filler or epoxy in many cases.
3. When it is necessary to replace materials or features due to deterioration, replacement should be in kind, matching materials, texture and design.
4. When original details have been lost and must be replaced, designs should be based on available historic documentation. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure of the house itself) and evidence of similar elements on houses of the same architectural style in the District.
5. Materials, such as masonry, which were not originally painted or sealed, should remain unpainted.
6. Original building materials and details should not be covered with stucco, vinyl siding, or other materials.



*This porch is defined with decorative wood work.*



*A wealth of architectural detail defines the character of the neighborhood.*

7. Architectural details and features that are not appropriate to the architectural style of a building or structure should not be added. For example, decorative spindle work should not be added to a Craftsman-style balcony.
8. Decorative detail that is expressed through the pattern of materials used in the construction of the house, such as decorative shingles or masonry patterns, should be preserved or replaced in kind. Covering or painting these details in a manner that obscures these patterns is inappropriate.
9. Architectural detail on new building additions and other non-original construction should echo that of the historic style, without directly copying the style of ornamentation. The architectural detail of an addition should be of a simpler design than that of the original.

## **ADMINISTRATIVE PROCEDURES**

### **EXEMPTIONS**

1. N/A

### **DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING**

1. The review of ordinary maintenance and repair applications as defined in Section 12.20.3 I & J for work solely within this section should be delegated to the Director of Planning.

## **GENERAL BACKGROUND AND ADVICE TO THE APPLICANT**

Decorative details should be maintained and repaired in a manner that enhances their inherent qualities and maintains as much as possible of their original character. A regular inspection and maintenance program involving cleaning and painting will help to keep problems to a minimum.

Repair of deteriorated architectural detail may involve selective replacement of portions in kind, or it may involve the application of an epoxy consolidant to stabilize the deteriorated portion in place. These options should be carefully considered before architectural detail is replaced, since matching architectural details often requires paying a finish carpenter or metalworker to replicate a particular element, which can be a major expense.

***Please refer to the Appendix for additional assistance and resources.***



*This home has decorative wood work, siding, and intricately carved arches and columns.*



*River rock is an important material used in Craftsman style homes and should be preserved. It is inappropriate to paint the river rock.*



*A house with wood siding should not be stuccoed over. Stucco is appropriate on a home in this architectural style, Mission Revival.*

## 8.8 BUILDING MATERIALS AND FINISHES

### PURPOSE AND INTENT

The characteristics of primary building materials, including the scale of units in which materials are used and the texture and finish of the material, contribute to the historic character of a building. For example, the scale of wood shingle siding is distinctive from the early Craftsman period; it plays an important role in establishing the scale and character of these historic buildings. In a similar way, the color and finish of historic stucco is an important feature of Mission Revival homes.

### GUIDELINES

1. Original building materials should be preserved whenever possible.
2. Repairs through consolidation or “patching in” are preferred to replacement.
3. If replacement is necessary, replacement materials should match the original in material, scale, finish, details, profile, and texture.
4. Building materials not originally painted should not be painted.
5. Original building materials should not be covered with vinyl, stucco, or other finishes.
6. If resurfacing of a stucco surface is necessary, the surface applied should match the original in texture and finish.
7. In choosing paint or stain colors, homeowners should select paint colors appropriate to the period of the structure to be painted. For example, 19th and most early 20th century homes should be painted or stained in a scheme of three harmonious colors, one color for the main body of the structure, another for trim and architectural detail, and yet another color to pick out window sashes, and perhaps distinguish other detail. For twentieth century colonial revival type structures, homeowners should pick a palette of at least two contrasting harmonious colors, one to be used on the main body of the house and another for the trim, detail and window sashes.



*It is inappropriate to replace wood siding with siding that does not look the same as the original. It is important to use the same kind of wood, and to match the original in size, profile, and finish.*



*This home has speciality "fishscale" shingles. When repairing these shingles, it is important to "piece in" materials that match the original.*



*It is inappropriate to cover wood siding or other details with vinyl, stucco, or other materials. It is inappropriate to repair wood siding by adding new material that does not match the original.*

8. In choosing paint or stain colors, homeowners should consult manufacturer catalogues that include historic paint palettes. Any manufacturer can use these catalogues to mix paint that are compatible with these palettes.
9. Exterior paint should have a matte finish, not glossy or semi-gloss.

## ADMINISTRATIVE PROCEDURES

### EXEMPTIONS

1. N/A

### DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

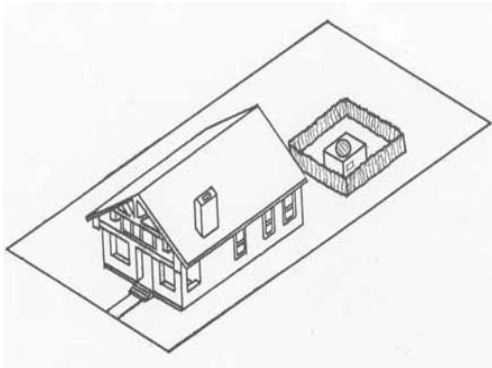
1. The review of ordinary maintenance and repair applications as defined in Section 12.20.3 I & J for work solely within this section should be delegated to the Director of Planning.
2. Paint Color.

### GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Before you replace exterior building materials, make sure that replacement is necessary. In many cases, patching in with repair materials is all that is needed. For instance, warped wooden clapboards or shingles can be removed, and new materials can be pieced in. Sometimes, epoxy or similar filler can be used to repair small areas of damage.

Replacement of deteriorated building materials requires careful attention to the scale, texture, pattern, and detail of the original material. The three-dimensionality of wood moldings and trim, the distinctive texture of weatherboards, and the bonding pattern of masonry walls are all important to duplicate when replacement is necessary. When repairing or refreshing stuccoed finishes, it is important to understand the role the texture of the stucco finish plays in the design of the structure. Different architectural styles were characterized by different finishes, and care should be taken to replicate the original finish when stucco work is needed. Replacing or concealing exterior wall materials with substitute materials is not appropriate. For example, placing synthetic siding or stucco over original materials results in a loss of original fabric, texture, and detail. In addition, such surfaces may conceal moisture or termite damage or other causes of structural deterioration from view.

***Please refer to the Appendix for additional assistance and resources.***



*Air conditioning units and other mechanicals should be screened from view whenever practical.*



*Satellite television dishes and other mechanical apparatus should not be mounted on the visible portion of the structure.*

## 8.9 MECHANICALS

### PURPOSE AND INTENT

The usefulness of historic structures in the modern world is often increased by updating these structures with modern heating and cooling systems, electrical systems, satellite television or broadband internet systems, and other mechanical appurtenances that require the location of equipment outside of the historic structure itself. While the location of one of these elements may not seem to make a significant negative impact on a structure or neighborhood, the visible location of many of these elements along the streetscape can have a significant negative effect on the historic character of a neighborhood.

### GUIDELINES

1. Satellite television dishes and other mechanical appurtenances should be placed in a location that is not visible from the public way, whenever possible.
2. Small dishes or other appurtenances (under 2' in diameter) may be located on lower rear roof surfaces, on rear yard accessory structures, on rear facades, or in the rear yard. Small satellite dishes may be located in publicly visible areas only if they cannot be operated elsewhere.
3. Satellite dishes and other appurtenances that are mounted on the fabric of an historic structure must be attached using the least invasive method, without damaging significant architectural features.
4. Mechanical apparatus not mounted on the structure should be located in rear or side yard areas not visible from the public way whenever possible. In addition, consider placing such apparatus out of sight and sound of neighboring homes, if at all possible.
5. Mechanical apparatus not mounted on the structure may be installed in areas visible from the public way if there is no other technically and economically feasible location for installation and if appropriate landscape screening is proposed and installed as a part of the project.
6. Mechanical apparatus that must be placed in a location potentially visible from the public way should be obscured

from view where possible, including the use of landscape screening and the use of paint colors to match the surrounding environment.

7. Utilities should be placed underground where feasible.
8. Electrical masts, headers, and fuse boxes should be located at the rear of a structure where possible.

## **ADMINISTRATIVE PROCEDURES**

### **EXEMPTIONS**

1. HVAC equipment, not located on the roof or visible from the public way.
2. Solar collectors, skylights, antennas, satellite dishes, and broadband internet systems (not visible from the public way).

### **DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING**

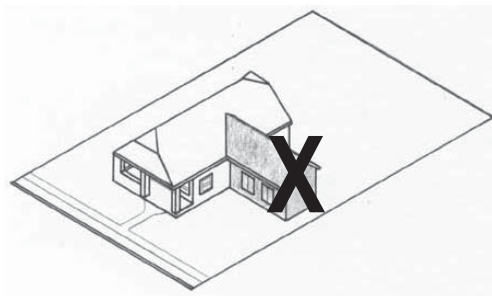
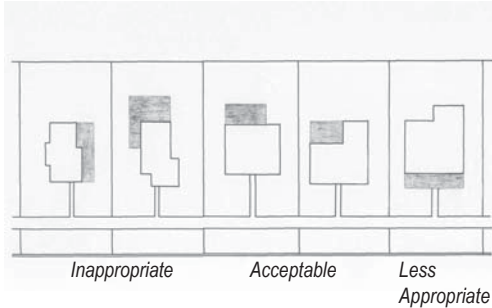
1. The review of ordinary maintenance and repair applications as defined in Section 12.20.3 I & J for work solely within this section should be delegated to the Director of Planning.
2. HVAC equipment not exempted above.

### **GENERAL BACKGROUND AND ADVICE TO THE APPLICANT**

With careful planning, many mechanical appurtenances can be located where they cannot be seen from the public way. Air conditioning units can be placed in the rear yard or through rear windows. Attic vents can be placed on the rear elevations of a roof, or in a rear dormer. Satellite television dishes can usually be placed in the rear yard or on a rear elevation of the roof. Junction boxes can be placed on rear facades. Wiring for cable or telephone equipment or electrical lines can be run through the interior walls of a structure instead of along visible facades.

Even when mechanical equipment must be placed in a visible location in the side or front yards, landscaping or paint treatments can help to conceal these incompatible elements.

***Please refer to the Appendix for additional assistance and resources.***



*Inappropriate side addition.*



*The home with the flat roof is inappropriate. The adjacent properties have pitched roofs -- any addition should take into consideration historic context. The bulk and massing of the second story, flat roof addition is out of scale with the other houses on the block.*



*A complex roof form with many gables should not be simplified. Additions should never overpower the original structure, and should have the same roof form.*

## 8.10 ADDITIONS TO MAIN AND SECONDARY STRUCTURES

### PURPOSE AND INTENT

Nothing can alter the appearance of an historic structure more quickly than an ill-planned addition. Additions can not only radically change the appearance of a structure to passersby, but can also result in the destruction of much of the significant historic material in the original structure. New additions within an HPOZ are appropriate, as long as they do not destroy significant historic features, or materials, and are compatible with both the neighborhood and the building to which they are attached.

Careful planning of additions will allow for the adaptation of historic structures to the demands of the current owner, while preserving their historic character and materials.

As a result of historic development patterns in Pico-Union, many lots contain main structures and secondary structures on a single lot. The purpose of this section is to ensure that the scale, height, bulk and massing of attached additions on main and secondary structures is compatible with the existing context of the historic structure and compatible with the other "contributing structures in the neighborhood", as viewed from the street.

### GUIDELINES

1. Additions should be located in the rear of the structure whenever possible, away from the main architectural façade.
2. Additions should be compatible in size, and scale with the original structure, although visually subordinate in massing.
3. Two-story additions to one-story buildings are strongly discouraged.
4. Additions should use similar finish materials and fenestration patterns as the original structure. A stucco addition to a wood clapboard house, for example, would be inappropriate.
5. Addition roofing forms and materials should echo those of the original structure.



*This front yard addition destroys the historic character of the main structure. Additions should always be placed at the rear of structures.*



*The porch addition with the pitched roof does not echo the flat roof of the main structure. Additions should never obscure the original building.*

6. The original rooflines of the front facade of a structure should remain readable and not be obscured by an addition.
7. Rooftop additions should be located to the rear of the structure.
8. Additions should distinguish themselves from the original structure through the simplified use of architectural detail, or through building massing or variations of exterior finishes to communicate that the addition is new construction.

### ADMINISTRATIVE PROCEDURES

#### EXEMPTIONS

1. N/A

#### DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

1. N/A

#### GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

In planning a new addition to an historic house, it is necessary to plan carefully so that you can avoid significantly altering the house's historic character. The impact of an addition on the original building can be significantly diminished by keeping the location and volume of the addition subordinate to the main structure. An addition should never overpower the original building through height or size. The form, design, placement of windows and doors, scale, materials, details, colors, and other features of new additions should be carefully planned for compatibility with the original building.

While an addition should be compatible, the design of the addition should also be slightly differentiated from the original structure. For example, it can be differentiated from the original building through a break in roofline, cornice height, wall plane, materials, or a slight variation in window pattern. These differences will allow the addition to be distinguished as a new contribution to the historic district, instead of giving a false sense of the neighborhood's history.

***Please refer to the Appendix for additional assistance and resources.***





## 9.0 Residential Infill

### 9.1 INTRODUCTION

“Infill” is the process of building a new structure on a vacant site within an existing neighborhood. These Infill guidelines are also applicable to the review of alterations to structures or sites within the Pico-Union HPOZ that are “Non-Contributing” as identified in the Historic Resource Survey.

These Residential Infill Guidelines are intended for the use of residential property owners planning new structures on vacant sites or alterations to Non-Contributing structures or sites within the Pico-Union HPOZ. These guidelines help ensure that such new construction and alterations recognize and are sensitive to their historic context.

Non-Contributing structures are those structures, landscapes, natural features, or sites identified as Non-Contributing in the Historic Resources Survey for this HPOZ. Generally, Non-Contributing structures are those that have been built outside of the historic period of significance of the HPOZ, or were built within that period but no longer retain the features (due to subsequent alterations) that identify them as belonging to that period. The historic period of significance of the HPOZ is usually the time period in which the majority of construction in the area occurred.

### 9.2 FORMAT

The Residential Infill Guidelines are divided into six (6) sections, each covering a building design element. Elements from all sections will be important when planning or evaluating proposed new construction or alterations to existing non-contributing structures or sites.

***The Residential Infill section of the guidelines should be used in the planning and review of most projects involving new structures in residential areas. They are also intended for use in the planning and review of projects for structures in areas that were originally built as residential areas which have since been converted to commercial use.***



*A single-family dwelling.*

## 9.3 THE DESIGN APPROACH

In addition to following these guidelines, successful new construction shall take cues from its context and surroundings. One of the first steps in designing a new building within an historic district is to look at other buildings on the block, and other similar buildings in the neighborhood. In general, new construction should not try to exactly replicate the style of the surrounding historic structures. However, it is important that the design of new construction in an historic district be consistent with the design of surrounding historic structures and sites. Design elements that are important in establishing this consistency include massing, materials, scale, siting, roof form, and the patterns of doors and windows.

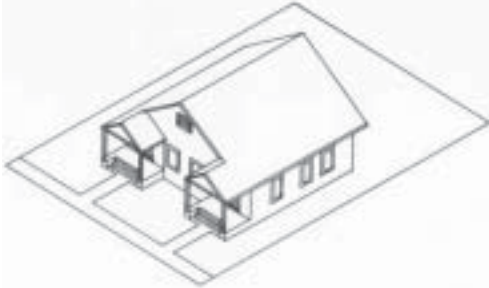
### SINGLE FAMILY HOUSING

Different architectural styles or types generally exhibit common architectural design elements. Therefore, if you are considering a project that involves new construction on a vacant lot, the first step in designing a new building is to determine what style elements are present in other building on the block. If the existing buildings are all of the same or similar styles, common design themes should emerge. The Architectural Styles section of these Guidelines contains sections detailing common design elements of each style. The Residential Infill Guidelines that follow point out various design elements that need special attention to insure that new construction is compatible with the historic streetscape.

Contemporary designs for new in-fill construction are not necessarily discouraged within the HPOZ. Most importantly, each project should respond to its surrounding context and help to create a seamless transition from building type to building type.

### MULTI-FAMILY STRUCTURES

Often owners of vacant lots in residential areas find it financially desirable to build multi-family housing if it is allowed by the zoning code. Typically, multi-family housing should follow the Residential Infill Guidelines contained in this section. The Pico-Union HPOZ contains examples of several multi-family architectural styles that are compatible with surrounding architectural styles or style groups that might be successfully duplicated in new multi-family construction.



*A simple duplex with dual front porches.*



*A traditional design for a fourplex.*



*Traditionally designed multi-family buildings of different densities co-exist in historic neighborhoods.*



*The massing and orientation of this infill apartment building ignores its historic context. Parking should never be located in the front of the building, and entryways should always be located on the front facade.*

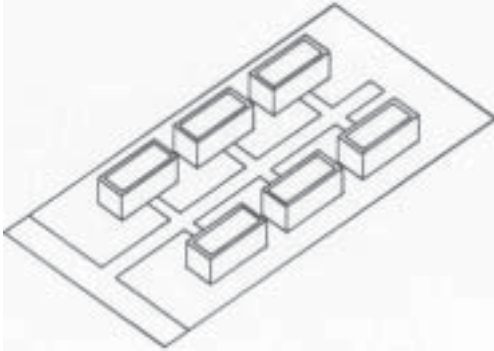
## THE RESIDENTIAL DUPLEX/TRIPLEX/FOURPLEX

In the period when many of Los Angeles' HPOZs developed, low density multi-family structures in residential neighborhoods were often developed in the same architectural styles and with similar massing as single-family residences in the same area. The Craftsman and Renaissance Revival styles, in particular, lent themselves to the development of 2- to 4-unit structures, often with simple rectangular massing. Usually, the only external indication that these structures were not single family dwellings was the multi-door entryway, often designed with the same porch form as single family neighbors.

These multi-family structures were usually developed with the same setbacks, height, and often the same roof-forms as their neighbors. In some cases, individual entryways were concealed in a foyer or lobby beyond a common entry door, rendering these structures indistinguishable from single family residences in the same neighborhood. In historic residential neighborhoods composed primarily of two-story single family structures, this architectural style may be a useful model for low-density multi-family development.

### GUIDELINES FOR BUILDING IN THE DUPLEX/TRIPLEX/FOURPLEX FORM:

1. The scale, roof form and architectural style of the structure should be consistent with these residential infill guidelines and with surrounding historic residential structures.
2. Entryways should be located on the street-facing facade of the structure, and should be designed to read as a single entryway. This may be achieved through the location of doorways around a central recessed entry, or through the use of a single exterior doorway leading to an interior entry hall.
3. Entryways should be defined by a single, traditionally-styled porch.
4. Parking areas should be located to the rear of the structure.
5. Paving front yard areas is inappropriate.
6. Setbacks should be consistent with surrounding historic single-family structures.



*Generalized site plan for a bungalow court.*



*All buildings within the bungalow court should be designed in a cohesive architectural style. They should be small in scale and designed to reflect the common architectural styles in the neighborhood.*

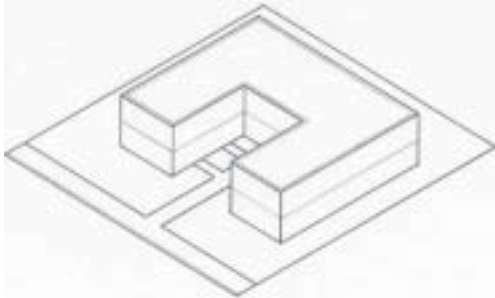
## THE BUNGALOW COURT

A low-scale multi-family housing solution popular in the pre-World War II era, bungalow courts were classically composed as a cluster of small one story residential structures of a common architectural style. They were usually organized in two parallel lines, around a central courtyard arranged perpendicular to the street, and often anchored by a two story complex at the back of the courtyard.

Important elements of this design style that ensure its compatibility with historic residential development patterns include the small scale of the bungalows, the quality of their architectural detailing, the choice of an architectural style compatible with surrounding residential development, and a treatment of the facades on the bungalows facing the primary street that includes details like porches, entryways, overhanging eaves and other details which emphasize reliance on traditional single-family residential design elements. This type of development may be appropriate in historic areas composed predominantly of small single story cottages or duplexes where multi-family development is permitted by the zoning code.

### GUIDELINES FOR BUILDING IN THE BUNGALOW COURT FORM:

1. All buildings within the court should be designed in a cohesive architectural style which reflects an architectural style common in the surrounding neighborhood.
2. Entryways within the court should be marked by porches that face onto a central courtyard.
3. The central courtyard should be arranged perpendicular to the street, with a central axial path leading through the development.
4. The scale of the bungalows should reflect the scale of the surrounding historic residential structures.
5. The location of entryways on bungalow facades that face the street is preferred.



*A traditional court-yard style apartment.*

### THE COURTYARD APARTMENT

Courtyard apartments were a popular multi-family housing style in Los Angeles from the 1920s-1950s. Typically, these complexes were designed as two-story L or U shaped structures or clusters of structures which wrapped around a central entry courtyard. These complexes were typically built in a romantic style, often Spanish Colonial Revival or Mediterranean Revival. Later examples were often built in the Minimal Traditional style, often with French Eclectic or Chateausque details.

The defining feature of these complexes is the central courtyard, which was typically the central entryway to individual apartments. Complexes with an L-shaped plan were typically designed in a smaller scale, with individual exterior entryways for each unit. Typically, in these structures second-story entryways were designed as romantic balconies or loggias. Quite often, the street-facing end of the L was marked with large, elaborate windows.

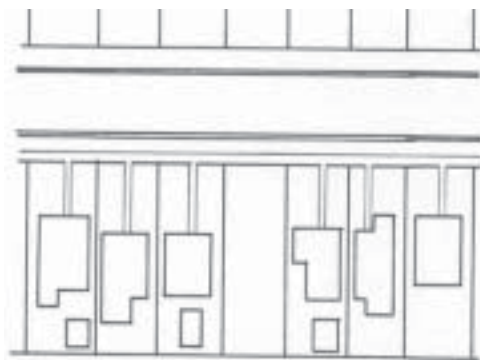
In the U shaped variant of this style, the central courtyard typically led to a central entryway, and each unit was accessed from an interior hallway. These U shaped structures sometimes rose to three stories or higher.

#### GUIDELINES FOR BUILDING IN THE COURTYARD APARTMENT FORM:

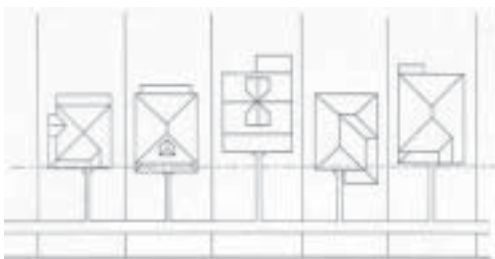
1. New Courtyard Apartment structures should reflect the scale of surrounding historic residential structures.
2. Structures should be arranged on their lots in an L or U shape around a central courtyard which is open to the street.
3. Lower scale structures may have individual exterior entryways for each unit. These entryways should each be marked by its own porch. Common balconies or porches spanning more than two entryways are discouraged.
4. The central courtyard area should be extensively landscaped. Water features and fountains are encouraged.
5. The architectural style and materials of the new structure should reflect an architectural style appropriate to the surrounding historic area.
6. Parking areas should be located to the rear or beneath the structure.



*A consistent setback gives this street a sense of identity.*



*This lot is vacant, and any new structure located on it is infill.*



*These houses have a generally consistent setback.*



*This design does not maintain the consistent setback of other structures on the block.*

## 9.4 SETTING, LOCATION, AND SITE DESIGN

### PURPOSE AND INTENT

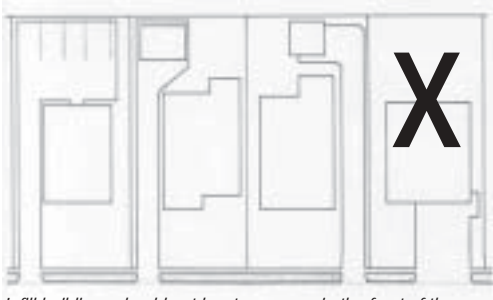
The site design of an historic structure is an essential part of its character. Further, the spacing and location of historic structures within an historic neighborhood usually establishes a rhythm that is essential to the character of the neighborhood. While each individual house within Pico-Union may not be architecturally significant, the grouping of houses, with uniform setbacks and street features, give the neighborhood a strong sense of place. For example, Alvarado Terrace is characterized by deep setbacks that are accentuated by stone and concrete retaining walls and approached by stairs rising from the public away. The early architects and designers of Pico-Union considered the streetscape, setbacks, drives, walks, retaining walls, and the way a structure sits on its lot in relation to other structures and the street.

The purpose of this section is to provide guidelines that ensure that new construction visible from the street respects and complements the existing historic streetscape. This section provides guidelines only for work on private property; guidelines for work in the public right-of-way/easement are found in Section 13, The Public Realm.

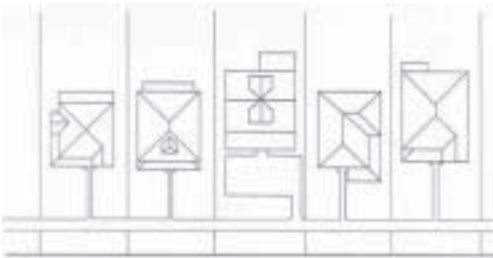
Traditionally, residential structures were sited on their lots in a way that emphasized a progression of public to private spaces. Streetscapes led to planting strips, planting strips to sidewalks, sidewalks yards and front walkways, which led to porches and the private spaces within a house. Nearly all historic residential structures were designed to present their face to the street, and not to a side or rear yard. Common setbacks in the front and side yards helped ensure these orderly progressions. Preservation of these progressions is essential to the preservation of the historic residential character of structures and neighborhoods.

### GUIDELINES

1. New residential structures should be placed on their lots to harmonize with the existing historic setbacks of the block on which they are located. The depth of the front and side yards should be preserved, consistent with other structures on the same block face.



*Infill buildings should not locate garages in the front of the building.*



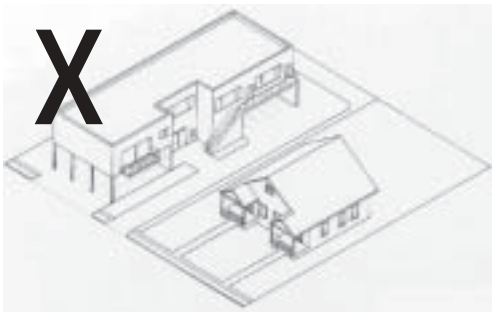
*Paving front-yard areas is inappropriate.*

2. A progression of public to private spaces from the street to the residence should be maintained. One method of achieving this goal is to maintain the use of a porch to create a transitional space from public to private.
3. Historic topography and continuity of grade between properties should be maintained.
4. Attached garages are generally inappropriate; detached garages are preferred. Garages should be located to the rear of the residence.
5. Parking areas should be located to the side or rear of a structure.
6. Front and side yard areas should be largely dedicated to planting areas. Large expanses of concrete and parking areas are inappropriate.
7. Paving and parking areas should be located to the rear of new residential structures whenever possible.





*This traditionally designed fourplex presents its main entrance to the street.*



*The apartment on the left is designed around the car, and places its main activity edge along a side yard, and directly adjacent to the neighboring property. This is inappropriate. Parking should not be located in the front of a building, and the front door should not be in the side yard.*

## 9.5 MASSING AND ORIENTATION

### PURPOSE AND INTENT

The height and massing of historic structures in an intact historic neighborhood will generally be fairly uniform along a blockface. The purpose of this section is to ensure that the scale, height, bulk, and massing of new construction visible from the street is compatible with the existing context of historic structures and the neighborhood as a whole.

### GUIDELINES

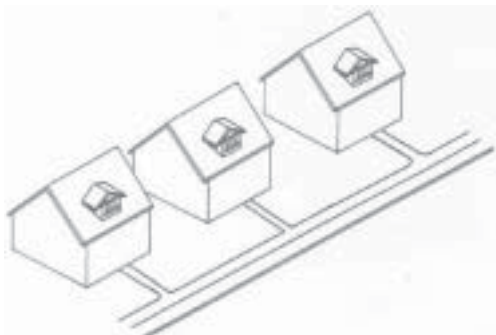
1. New residential structures should harmonize in scale and massing with the existing historic structures in surrounding blocks. For instance, a narrow 2.5 story structure should not be built in a block largely occupied by 1 story bungalows.
2. New structures which will be larger than their neighbors should be subordinate to the original main structure and designed in modules, with the greater part of the mass located away from the main facade to minimize the perceived bulk of the structure.
3. Additions and renovations should maintain the original orientation of the front door and major architectural facades to the primary street, and not to the rear yard.
4. New structures should present their front door and major architectural facades to the primary street, and not to the side or rear yard.
5. In some cases on corner lots, a corner entryway between two defining architectural facades may be appropriate.
6. A progression of public to private spaces in the front yard is encouraged. One method of achieving this goal is through the use of a porch to define the primary entryway.



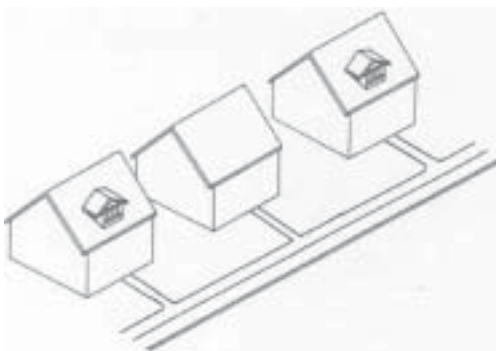
*This flat roof does not echo the hipped-roof of its neighbors.*



*This infill home has a roof form that is similar to the adjacent historic properties.*



*Consistent roof patterns, such as these dormers, should be incorporated into new construction.*



*This structure lacks a characteristic roof dormer found on adjacent structures. New construction does not need to exactly copy its surroundings, but it should incorporate recurring architectural elements common on the street.*

## 9.6 ROOF FORMS

### PURPOSE AND INTENT

Roofs play a significant role in the character of the traditional streetscape in Pico-Union. The purpose of this section is to encourage traditional roof forms on infill houses in order to help maintain a common character for the area.

### GUIDELINES

1. New residential structures should echo the roof forms of the surrounding historic structures.
2. In Pico-Union, flat roofs are found on some single-family residences designed in the Mission Revival or Spanish Colonial Revival style, and on some multi-family structures. Flat roofs were generally uncommon in most other styles of single-family residences in this area, and should be carefully considered for new residential construction.
3. Roofing materials should appear similar to those used traditionally in surrounding historic residential structures.
4. Dormers and other roof features on new construction should echo the size and placement of such features on historic structures within the Pico-Union HPOZ.
5. Within the Pico-Union HPOZ, roof edge details such as deep eaves with corbels, oversized eaves with decorative rafter tails, and decorative vergeboards are common. New construction should incorporate roof edge details that echo these traditional details in a simplified form.

## 9.7 WINDOWS AND OPENINGS



*A traditional streetscape composed of a variety of windows and doorways all orientated to the front of the building.*

### PURPOSE AND INTENT

The pattern of windows, doors, and other openings on the facades of an historic building or structure strongly define the character of the structure's design. These openings define character through their shape, size, construction, arrangement on the façade, materials, and profile. Repetition of these patterns in the many historic structures in Pico-Union helps to define the distinctive historic character of the area. It is important, therefore, that new construction in these areas reflect these basic historic design patterns.

### GUIDELINES

1. New construction should have a similar façade solid-to-void ratio to those found in surrounding historic structures. Generally, large expanses of glass are inappropriate.
2. Windows should be similar in shape and scale to those found in surrounding historic structures.
3. Windows should appear similar in materials and construction to those found in surrounding historic structures.
4. Dormers should be similar in scale to those found on existing historic structures in the area.
5. Main entryways should be located on the front façade of a new structure, facing the street.



*This infill home uses materials and paint colors that are similar to those used historically.*

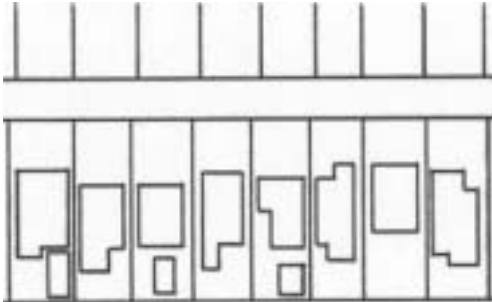
## 9.8 MATERIALS AND DETAILS

### PURPOSE AND INTENT

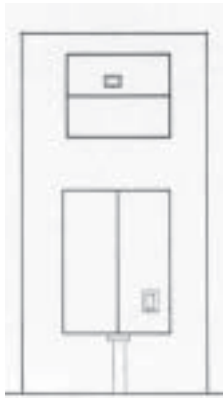
The materials used to form the major facades of residential structures were typically intended to work in harmony with the architectural detail of the building to present a unified architectural style. Often, this style is repeated with subtle variations on many structures within the Pico-Union HPOZ. It is essential that new construction within the Pico-Union HPOZ reflect the character of the area by using the palette of materials and design details historically present in the neighborhood.

### GUIDELINES

1. New construction should incorporate materials similar to those used traditionally in historic structures in the area.
2. Materials used in new construction should be in units similar in scale to those used historically. For instance, bricks or masonry units should be of the same size as those used historically.
3. Architectural details such as a newel post, porch columns, rafter tails, etc., should echo, but not exactly imitate, architectural details on surrounding historic structures.
4. Use of simplified versions of traditional architectural details is encouraged.



*On this block, there is a pattern of some homes with detached secondary structures. New secondary structures should follow this pattern.*



*A typical home with a detached structure in the rear. From the front of the home, the secondary structure would not be very visible. New secondary structures should always be subordinate to the main structure.*

## 9.9 CONSTRUCTING DETACHED SECONDARY STRUCTURES

### PURPOSE AND INTENT

Garages and accessory structures can make an important contribution to the character of an historic neighborhood. Although high style “carriage houses” did exist historically, garages and other accessory structures were typically relatively simple structures architecturally, with little decorative detail. Quite often these structures reflected a simplified version of the architectural style of the house itself, and were finished in similar materials.

Unfortunately, many historic garages and accessory structures have not survived to the present day, perhaps because the structures were often built flush with the ground, without a raised foundation. Therefore, many homeowners in historic areas may need to confront the issue of designing a new secondary structure.

For the rehabilitation of existing garages and accessory structures, follow the same guidelines throughout this section as you would for the rehabilitation of a residential structure. The guidelines in this section are specifically targeted towards the construction of accessory structures on historic properties. It will also be useful to consult the Setting guidelines of this section to determine the placement, dimensions, and massing of such structures on lots with existing historic buildings.

### GUIDELINES

1. New accessory structures and garages should be similar in character to those which historically existed in the area.
2. Basic rectangular roof forms, such as hipped or gabled roofs, are appropriate for most garages.
3. New garages or accessory structures should be designed not to compete visually with the historic residence.
4. Detached garages are preferred. Attached garages should be located to the rear of the house.
5. New garages should be located behind the line of the rear wall of the house whenever possible.

6. New accessory structures should not take up more than 50% of the back yard area.

## **ADMINISTRATIVE PROCEDURES**

### **EXEMPTIONS**

1. N/A

### **DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING**

1. The review of all work on accessory structures not visible from the public way.

### **GENERAL BACKGROUND AND ADVICE TO THE APPLICANT**

If an historic garage or accessory structure exists, it should be treated in the same way as any other historic structure for the purposes of rehabilitation. If, however, an historic accessory structure is missing and must be replaced, or a new structure is desired, the first consideration is where the new structure will be placed.

Typically, garages were historically placed to the rear of the house, with access from the street or an alleyway. Please consult the Site Design section of these guidelines for more information on garage placement. Other accessory structures, such as gazebos, potting sheds, and greenhouses, were historically placed in the rear or rear side yards, and new accessory structures should follow this pattern.

The style of new accessory structures should be designed as a simplified version of the architectural style of the main house, in the same or compatible materials, but with more restrained level of detail.

***Please refer to the Appendix for additional assistance and resources.***



# 10.0 Commercial Design Guidelines

## Commerical Rehabilitation

### 10.1 INTRODUCTION

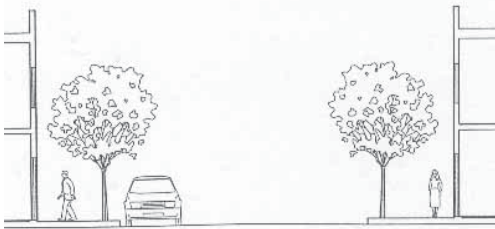
“Rehabilitation” is the process of working on an historic structure or site in a way that adapts it to modern life while respecting and preserving the historic, character-defining features that make the structure or site important.

These Commercial Rehabilitation Guidelines are intended for the use of commercial property owners planning work on contributing structures or sites within the HPOZ. Contributing structures are those structures, landscapes, natural features, or sites identified as contributing in the Historic Resources Survey for this HPOZ. Generally, “Contributing” structures will have been built within the historic period of significance of the HPOZ, and will retain features that identify it as belonging to that period. The historic period of significance of the HPOZ is usually the time period in which the majority of construction in the area occurred.

The Commercial Rehabilitation section of the guidelines should be used in planning and reviewing projects involving most structures in commercial areas. They are also intended for use in the planning and review of projects for structures that were originally built as commercial structures which have since been converted to residential use. They are not intended to be used for structures that were built as residential structures but have been converted to commercial use. For instance, the Commercial Rehabilitation Guidelines would be used to plan work to a historic structure originally built for shops and offices that is now used as residential lofts.

The Commercial Rehabilitation Guidelines are divided up into eight sections, each of which discusses an element of the design of historic structures and sites. If you are thinking about planning a project that involves the area around your building, such as parking areas, the “Site Design” section, might be a good place to start. If you are planning work on your roof, you might want to look both at the architectural styles section to determine the style of the building, and then at the “Roofs” section of these guidelines. The Table of Contents details other sections that might pertain to your project.





*Traditional streetscapes in commercial areas included pedestrian friendly features such as shade trees, on-street parking, and buildings built right to the sidewalk edge.*



*A consistent building edge to the street and the profusion of engaging storefronts encourages pedestrians.*



*Cars were typically parked on the street, or in additional parking areas located to the rear of the buildings. In this way, the unified solid street frontage of this historically pedestrian area was preserved.*

## 10.2 SITE DESIGN

### PURPOSE AND INTENT

The design of the site of an historic structure is an essential part of its character. This design includes the streetscape in which the site is set, the planting strip along the street, the way a structure sits on its lot in relation to other structures and the street, and landscaping elements. While many of the historic structures in the HPOZ may have lost some of these characteristics over time, certain common characteristics remain which help to define the character of these historic areas and the structures within them.

Historically, commercial areas in Los Angeles were characterized by a consistent setback usually aligned against the sidewalk. This alignment provides for a comfortable and inviting pedestrian thoroughfare. Parking was located either to the rear of buildings or was provided on the side of the street. Preservation of this regular street wall is essential to maintaining the historic, pedestrian-friendly character of our historic commercial areas.

### GUIDELINES

1. Mature trees and hedges, particularly street trees in the public planting strip, should be preserved whenever possible.
2. Historic sidewalk features should be preserved wherever possible.
3. Parking areas and driveways should be located to the rear of commercial structures.
4. If new parking areas are to be located on a site to accommodate multiple vehicles, these areas should be screened from public view by appropriate fencing or planting strips.
5. Entrances for commercial parking areas should be located on streets other than those faced by the primary architectural facade of the building wherever possible.
6. The historic street wall should be preserved in any storefront renovations.

## **ADMINISTRATIVE PROCEDURES**

### **EXEMPTIONS**

1. Hardscape materials when not visible from the public way.

### **DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING**

1. The review of ordinary maintenance and repair applications as defined in Section 12.20.3 I & J for work solely within this section shall be delegated to the Director of Planning.

## **GENERAL BACKGROUND AND ADVICE TO THE APPLICANT**

The pattern and rhythm of buildings in historic commercial areas should be preserved. While introduction of compatible elements is often of benefit to the neighborhood, each change to the design of a site should be considered carefully. Historic elements, such as mature street trees, sidewalk features, and common setbacks should be preserved and maintained.

Preservation of the historic placement of a structure against the sidewalk, with parking provided on the street or to the rear provides an inviting pedestrian experience for residents and other customers, and helps to preserve or enhance the character of a neighborhood. Any plans for alteration of the footprint of an historic commercial structure should be carefully considered to preserve this relationship between the buildings and the street.



*Traditional storefronts are built right to the edge of the sidewalk to provide maximum exposure to passing pedestrians and also to frame the pedestrian space.*



*This building exhibits traditional storefront features, such as shop windows, clearly marked doorways, and signage.*

## 10.3 STOREFRONTS

### PURPOSE AND INTENT

The most common feature defining historic commercial buildings is the storefront. While some more monumental historic commercial structures, such as banks, may not have classic storefronts as a ground floor feature, the majority of structures within the commercial areas of Los Angeles' HPOZ's are defined by their storefronts. Although storefront character varies from area to area, there are features common to almost all storefronts. The most typical historic storefront configuration consists of a low base, known as a bulkhead, upon which large panes of glass are set, with a main store entrance located in the center or to one side of the storefront. Above the largest panes of glass, or the storefront glazing, there is often a band of narrow, horizontal panes known as transoms or clerestory glazing. The store's signage was historically located on awnings over these windows, painted on the glass itself, or located in a sign area just above the clerestory or transom glazing. Often, storefronts will include a second, less prominent door leading to second story offices or apartments.

### GUIDELINES

1. Historic commercial entryways should be preserved, both in their form and their individual components.
2. If windows or doors on an historic storefront must be replaced, they should be replaced in kind, matching the materials, dimensions, and glazing of the originals.
3. If an original storefront or its details are missing, replace them with new details in the same design as the original if the original design is known. If the design is not known, the design of the storefront or storefront details should be compatible with the size of the opening, and the style of the building.
4. The transparency of first floor storefront and transom windows should be maintained. Painting or mirroring storefront or transom windows or entry door glazing is inappropriate.



*Engaging storefronts encourage pedestrian activities.*

5. Fixed bars or prominent roll-down gates are inappropriate on historic storefronts.
6. External signage should not be installed over storefront windows, doors, or transom areas.
7. Internal signage that substantially blocks the transparency of storefront windows is inappropriate.
8. Awnings should be similar in materials, design, and operation to those used historically.



*The storefront of this retail store does not encourage pedestrian activities because there are no windows or doors.*

## ADMINISTRATIVE PROCEDURES

### EXEMPTIONS

1. N/A

### DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

1. The review of ordinary maintenance and repair applications as defined in Section 12.20.3 I & J for work solely within this section shall be delegated to the Director of Planning.

### GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Preserving the character of historic storefronts is essential to maintaining the character of historic commercial areas. Sometimes storefronts have been radically changed over the years through infill of windows, the exchange of doors, and often through an accumulation of signage obscuring storefront features. It is therefore important to carefully analyze the ground floor of an historic commercial structure to ascertain the original configuration of the storefront area before beginning work.



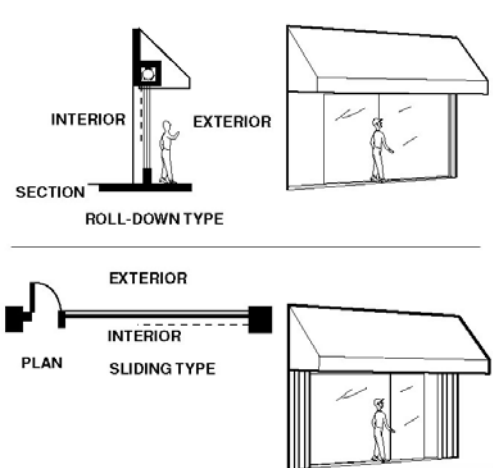
*Although these storefronts use different design elements, they incorporate traditional features*



The historic casement windows on the second floor of this commercial building add to its historic character.



Security bars can be appropriate, but they should not completely conceal the store entrance and windows like the bars above.



Roll-down shutters should be concealed behind the facade.

## 10.4 WINDOWS AND DOORS

### PURPOSE AND INTENT

Windows and doors strongly define the character of a structure's design through their shape, size, construction, façade arrangement, materials, and profile. Important defining features of a window include the sill profile, the height of the rails, the pattern of the panes and muntins, the arrangement of the sashes, the depth of the jamb, and the width and design of the casing and the head. Most windows found in Los Angeles historic districts are wood-frame true divided light windows. These windows are usually double-hung, fixed, or casement style windows. In some areas, metal frame casement or fixed divided light windows are common.

Doors in historic commercial areas vary from glazed storefront doors to opaque, simple secondary entrances. In addition to the door itself, historic commercial entryways were often framed by a surround, which might have included a portico, sidelights, transoms, recessed entryway details, and other features whose preservation is important to its character. In some cases, the color and texture of the glazing are also important.

### GUIDELINES

1. Repair windows or doors wherever possible instead of replacing them.
2. When replacement of the windows on the primary and secondary visible façades is necessary, replacement windows should match the historic windows in size, shape, arrangement of panes, materials, hardware, method of construction, and profile.
3. Replacement windows on the non-visible secondary façades may vary in materials and method of construction from the historic windows, although the arrangement of panes, size, and shape should be similar.
4. If a window is missing entirely, replace it with a new window in the same design as the original if the original design is known. If the design is not known, the design of the new window should be compatible with the size of the opening, and the style of the building.



*Multi-pane windows were common on the upper floors of commercial buildings.*



*A recessed door and entry can be inviting to pedestrians and creates interest along the street.*

5. Historic windows were not dual glazed. The state Historic Building Code allows new or replacement windows that do not meet today's energy code requirements to be used, if desired by the property owner.
6. A laminate coating applied to the windows can improve energy efficiency and is more cost effective than window replacement.
7. The historic pattern, location, size and proportions of windows on a façade should be maintained.
8. Filing in or altering the size of historic windows, especially on the primary and secondary visible façades, is generally inappropriate.
9. Adding new windows to building facades, especially on the primary and secondary visible façades, is generally inappropriate.
10. New windows on additions should match the rhythm and scale of the existing windows on the historic facade.
11. Exterior security grills or permanently affixed security bars, or roll-down grilles that conceal storefront windows are discouraged. Roll-down shutters should be concealed behind the facade. Open grille-type shutters are recommended.
12. Awnings should conform to the shape of the window and be similar in material, design, and operation to those used historically.
13. Decorative bars or grillwork that is original to the structure should be retained.

## **ADMINISTRATIVE PROCEDURES**

### **EXEMPTIONS**

1. N/A

### **DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING**

1. The review of ordinary maintenance and repair applications as defined in Section 12.20.3 I & J for work solely within this section shall be delegated to the Director of Planning.
2. The review of all ordinary maintenance and repair work involving doors.

## **GENERAL BACKGROUND AND ADVICE TO THE APPLICANT**

Replacement of windows and doors can have a serious negative effect on the character of a structure. Generally, historic windows and doors should not be replaced unless they cannot be repaired or rebuilt. If windows or doors must be replaced, the replacement windows or doors should match the originals in dimension, material, configuration and detail. Because it is often difficult to find open-stock windows or doors that will match historic windows or doors in these details, replacing historic windows or doors appropriately often requires having windows or doors custom built.

Typically, older commercial structures in Los Angeles may have had operable shutters or fabric awnings. When thinking about installing awnings on a commercial structure, it is important to consider first if an awning would be appropriate on a structure of its style and period, and next if the awning is appropriate to the building.

***Please refer to the Appendix for additional assistance and resources.***



*Many commercial buildings had flat roofs with decorative cornice details.*



*The flat roof with decorative cornices help unify the group of diverse storefronts.*

## 10.5 ROOFS

### PURPOSE AND INTENT

Traditionally, historic commercial structures commonly had flat roofs. These roofs were necessary to the form of the historic commercial building, and should be maintained. Roofing materials for flat roofed building on which the roofing material is not visible are generally not a character-defining feature of a structure. The roof-level cornice detail of the structure, however, is an important character-defining feature of the structure, and should be maintained.

Commercial structures built in the Spanish Colonial Revival and Mission Revival styles often sported terra-cotta tile roofs that are a distinctive element of these commercial structure. Parapet details were also often used in historic commercial structures to add architectural interest.

Some historic commercial styles did sport pitched roofs and/or dormer windows, and these roof forms should be maintained.

### GUIDELINES

1. Historic roof form should be preserved.
2. Historic eave depth or cornice design should be preserved.
3. If historic cornice detail must be removed, it should be replaced with details that match the original in design, dimensions, and texture.
4. Historic specialty roofing materials, such as tile, slate or built-up shingle should be preserved in place or replaced in kind.
5. Replacement roof materials on visible roofs should convey a scale, texture, and color similar to those used originally.
6. Some historic commercial styles have pitched roofs and/or dormer windows, and these roof forms should be maintained. Dormers should not be added or removed from historic rooflines.



7. Rooftop additions should be located to the rear of the structure and designed so as to minimize their impact on visible roof form.

## **ADMINISTRATIVE PROCEDURES**

### **EXEMPTIONS**

1. N/A

### **DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING**

1. The review of ordinary maintenance and repair applications as defined in Section 12.20.3 I & J for work solely within this section shall be delegated to the Director of Planning.

### **GENERAL BACKGROUND AND ADVICE TO THE APPLICANT**

Important elements of your historic roof that must be preserved include the roof form, the eave and cornice design, and any decorative or structural details that contribute to the style of a commercial structure. Before undertaking any work on a commercial roof, first consider photographing the areas where work will be done. Some of these elements may have to be removed while the work is done, and it can be helpful to have a record of what they looked like before work started when the time comes to put them back in place.

***Please refer to the Appendix for additional assistance and resources.***



*The decorative tile work on this movie theater adds to its historic character and should be preserved.*



*The building in the middle exhibits a historic brick facade. The white building to the right does not incorporate more traditional architectural materials and details and therefore is not compatible.*

## 10.6 ARCHITECTURAL DETAILS

### PURPOSE AND INTENT

Architectural details showcase superior craftsmanship and architectural design, add visual interest, and distinguish certain building styles and types. Features such as lintels, columns, and applied decoration were constructed with materials and finishes that are associated with particular styles, and are character-defining features as well.

Determining the architectural style of a commercial building can help you to understand the importance of its architectural details. The architectural styles section of these guidelines, or your HPOZ board, can help you determine what architectural details existed historically on a particular historic structure.

Historically, as today, signage was a detail that played an important role in defining the character of historic commercial areas. The placement and design of signage is therefore an important consideration in preserving the historic character of a commercial district.

### GUIDELINES

1. Original architectural details should be preserved or repaired in place, if possible.
2. When it is necessary to replace materials or features due to deterioration, replacement should be in kind, matching materials and design.
3. When original details have been lost and must be replaced, designs should be based on available historic documentation. If no such evidence exists, the design of replacement details should be based on a combination of physical evidence (indications in the structure itself) and evidence of similar elements on commercial structures of the same architectural style in the neighborhood.
4. Materials, such as masonry, that were not originally painted should remain unpainted.



*The architectural details on the second floor add to the character and visual interest of this historic building.*

5. Original building materials and details should not be covered with stucco or other materials. If stucco is resurfaced, care should be taken that details are not lost.

## ADMINISTRATIVE PROCEDURES

### EXEMPTIONS

1. N/A

## DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

1. The review of ordinary maintenance and repair applications as defined in Section 12.20.3 I & J for work solely within this section shall be delegated to the Director of Planning.

## GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Decorative details should be maintained and repaired in a manner that enhances their inherent qualities and maintains as much as possible of their original character. A regular inspection and maintenance program involving cleaning and painting will help to keep problems to a minimum.

Repair of deteriorated architectural detail may involve selective replacement of portions in kind, or it may involve the application of an epoxy consolidant to stabilize the deteriorated portion in place. These options should be carefully considered before architectural detail is replaced, since matching architectural details often requires paying a finish carpenter or metalworker to replicate a particular element, which can be a major expense.

Plans for new signage should be made after careful consideration of the historic style of the building. New signage should be carefully planned to assure that its design and placement does not conceal important architectural features.

***Please refer to the Appendix for additional assistance and resources.***



*The building combines several different materials for architectural effects.*



*The designers of this building utilized a variety of brick colors and bonds, as well as large windows, for architectural effects.*

## 10.7 BUILDING MATERIALS

### PURPOSE AND INTENT

The characteristics of the primary building materials, including the scale of units in which the materials are used and the texture and finish of the material, contribute to the historic character of a building. For example, the color and finish of historic stucco is an important feature of Spanish Colonial Revival commercial structures.

### GUIDELINES

1. Original building materials should be preserved whenever possible.
2. Repairs through consolidation or "patching in" are preferred to replacement.
3. If replacement is necessary, replacement materials should match the original in material, scale, finish, details, profile, and texture.
4. Replacement materials that will match the original in appearance should be considered when original materials are unavailable or too costly.
5. Building materials that were not originally painted should not be painted.
6. Original building materials should not be covered with vinyl, stucco, or other finishes.
7. If resurfacing of a stucco surface is necessary, the surface applied should match the original in texture and finish.

## **ADMINISTRATIVE PROCEDURES**

### **EXEMPTIONS**

1. N/A

### **DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING**

1. The review of ordinary maintenance and repair applications as defined in Section 12.20.3 I & J for work solely within this section shall be delegated to the Director of Planning.

### **GENERAL BACKGROUND AND ADVICE TO THE APPLICANT**

Before you replace exterior building materials, make sure that replacement is necessary. In many cases, patching in with repair materials is all that is needed. For instance, epoxy or another filler can sometimes be used to repair small areas of damage.

Replacement of deteriorated building materials requires careful attention to the scale, texture, pattern, and detail of the original material. The three-dimensionality of wood moldings and trim, the texture of historic stucco, and the bonding pattern of masonry walls are all important to duplicate when replacement is necessary. Replacing or concealing exterior wall materials with substitute materials is not appropriate. For example, placing synthetic siding or stucco over original materials results in a loss of original fabric, texture, and detail. In addition, such surfaces may conceal moisture or termite damage or other causes of structural deterioration from view.

***Please refer to the Appendix for additional assistance and resources.***

## 10.8 COMMERCIAL ADDITIONS

### PURPOSE AND INTENT

Nothing can alter the appearance of an historic structure more quickly than an ill-planned addition. Additions cannot only radically change the appearance of a structure to passersby, but can also result in the destruction of much of the significant historic material in the original structure. New additions within an historic commercial area are appropriate, as long as they do not destroy significant historic features, or materials, and are compatible with both the neighborhood and the building to which they are attached.

Careful planning of additions will allow for the adaptation of historic structures to the demands of the current owner, while preserving their historic character and materials.

### GUIDELINES

1. Additions should be located in the rear of the structure whenever possible, away from the main architectural façade.
2. Additions should be compatible in size, and scale with the original structure, although subordinate in massing.
3. 2-story additions to 1-story buildings are strongly discouraged.
4. Additions should use similar finish materials and fenestration patterns as the original structure.
5. Addition roofing forms and materials should echo those of the original structure.
6. Rooftop additions should be located to the rear of the structure.
7. Additions should be differentiated from the original structure through their details or massing, communicating clearly that the addition is new construction.

## **ADMINISTRATIVE PROCEDURES**

### **EXEMPTIONS**

1. N/A

### **DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING**

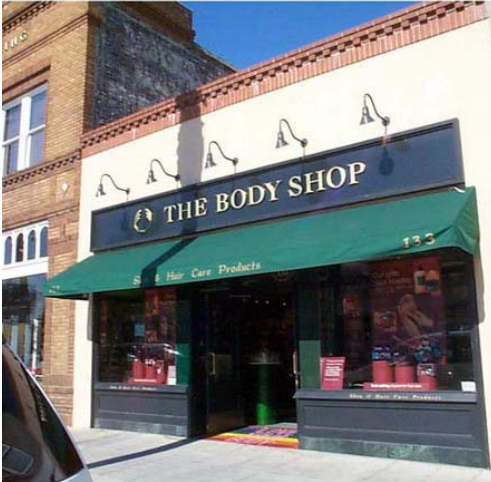
1. The review of ordinary maintenance and repair applications as defined in Section 12.20.3 I & J for work solely within this section shall be delegated to the Director of Planning.

### **GENERAL BACKGROUND AND ADVICE TO THE APPLICANT**

In planning a new addition to an historic structure, it is necessary to plan carefully so that you can avoid significantly altering the structure's historic character. The impact of an addition on the original building can be significantly diminished by keeping the location and volume of the addition subordinate to the main structure. An addition should never overpower the original building through height or size. The form, design, placement of windows and doors, scale, materials, details, colors, and other features of new additions should be carefully planned for compatibility with the original building.

While an addition should be compatible, the design of the addition should also be slightly differentiated from the original structure. For example, it can be differentiated from the original building through a break in roofline, cornice height, wall plane, materials, or a slight variation in window pattern. These differences will allow the addition to be distinguished as a new contribution to the historic district, instead of giving a false sense of the area's history.

***Please refer to the Appendix for additional assistance and resources.***



*The sign on the building is lit using goose neck lighting, which is very appropriate for historic buildings. Internally lit signs are usually inappropriate for historic buildings.*

## 10.9 SIGNAGE

### PURPOSE AND INTENT

Signage can significantly impact the character of an historic commercial building. Appropriate signage can accent the design of the commercial building, punctuating its architectural features and overall design. Inappropriate signage can obscure architectural features and mask historic character. Some key elements of the design of signage for historic commercial structures include dimensions, the materials used in construction, the placement of the signage on the facade, the method of attachment of the signage, how the signage is illuminated, and the overall amount of signage to be placed on the facade.

### GUIDELINES

1. Signage on historic structures should conform to all city signage regulations.
2. Signage along the front surfaces of awnings is generally appropriate.
3. Internally illuminated signage that is visible from the street is generally inappropriate.
4. Signage painted on windows is generally appropriate, if it does not significantly reduce (by more than 20%) the amount of transparent window surface in a storefront window.
5. Plastic banner signs are inappropriate.
6. Signage should be attached in a manner that does not damage historic building materials or features.
7. Signage should not obscure significant architectural features.
8. Significant historic signage should be maintained in place whenever possible.





*Painting signs directly on the windows, like the building above, is inappropriate.*

## ADMINISTRATIVE PROCEDURES

### EXEMPTIONS

1. N/A

### DELEGATED AUTHORITY TO THE DIRECTOR OF PLANNING

1. The review of ordinary maintenance and repair applications as defined in Section 12.20.3 I & J for work solely within this section shall be delegated to the Director of Planning.

## GENERAL BACKGROUND AND ADVICE TO THE APPLICANT

Most historic commercial structures incorporate locations for signage into their architectural design. For instance, buildings with storefronts were traditionally designed with a blank band above the storefront windows that was intended for signage. In other styles of architecture, signage may have been intended to go above the main entry, be painted on the windows, attached via a hanging projecting sign, or located on window awnings. Look for places on the building facade that do not have architectural ornament, or ask your HPOZ Board for a consultation to determine where signage should be located.

In determining signage size, it is important to design the signage in such a way that the important architectural features of the structure are not obscured. Signs that are too large, or many signs that, when taken together, cover a large portion of the facade or storefront glazing, are inappropriate. Signage materials and illumination should also be taken into account. Internally illuminated "can lights" or other similar signs are almost universally inappropriate to historic commercial structures. Sensitive designed neon signage may be appropriate to some architectural styles.

***Please refer to the Appendix for additional assistance and resources.***

# 11.0 Commercial Infill

## 11.1 INTRODUCTION

“Infill” is the process of building a new structure on a vacant site within an existing neighborhood. These Infill guidelines are also applicable to the review of alterations to structures or sites within the HPOZ that are “Non-Contributing” as identified in the Historic Resource Survey.

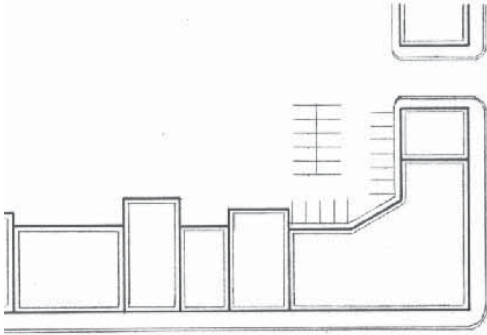
These Commercial Infill Guidelines are intended for the use of commercial property owners planning new structures on vacant sites or alterations to Non-Contributing structures or sites within the Pico-Union HPOZ. These guidelines help ensure that such new construction and alterations recognize and are sensitive to their historic context.

Non-Contributing structures are those structures, landscapes, natural features, or sites identified as Non-Contributing in the Historic Resources Survey for this HPOZ. Generally, Non-Contributing structures are those that have been built outside of the historic period of significance of the Pico-Union HPOZ, or are those that were built within that period but no longer retain the features (due to subsequent alterations) that identify them as belonging to that period. The historic period of significance of the area is usually the time period in which the majority of construction in the area occurred.

## 11.2 FORMAT

The Commercial Infill Guidelines are divided into sections, each covering a building design element. Elements from all sections will be important when planning or evaluating proposed new construction or alterations to existing non-contributing structures or sites.

The Commercial Infill section of the guidelines should be used in planning and reviewing projects involving most new structures in commercial areas. They are also intended for use in the planning and review of projects for structures in areas that were originally built as commercial areas which have since been converted to residential use.



*New construction should maintain and define corners by continuing the streetwall. Architectural emphasis of corner lots is encouraged.*



*Standard mini-mall type design surrounded by parking destroys the historic character of surrounding streets and storefronts.*



*Designing the ground floor of a structure as retail, and placing parking above enlivens the street.*

## 11.3 LOCATION AND SITE DESIGN

### PURPOSE AND INTENT

Historically, structures in commercial areas were characterized by a consistent setback usually aligned against the sidewalk. This street wall should be preserved in the design of new infill construction. Commercial buildings were typically constructed with their sidewalls abutting one another, establishing a common, consistent street facade. In most cases, a rhythm of building widths was established along a street front that still exists, and this rhythm should be reflected in new construction.

### GUIDELINES

1. The facades of new structures in commercial areas should maintain the setback of existing historic structures along the street front.
2. New structures should reflect the traditional widths of historic structures in the area.
3. New structures should be built to maintain the street wall, without side setbacks.
4. Parking areas should be located to the rear or side of new structures.
5. New parking areas should be screened from public view by means of fences or plantings along the street wall.



*This building utilizes the same height and bulk of the adjacent building. The architecture also breaks up the building with awnings and storefront bays.*

## 11.4 BUILDING MASS, SCALE, AND FORM

### PURPOSE AND INTENT

Historic commercial areas in the Los Angeles were generally composed of two- to three-story flat roofed structures composed as rectangular solids. The volume, height, and mass of the proposed project should preserve the relationship between buildings and streets. Planning should be done to respect the historic character of the neighboring buildings and care should be exercised to not overpower the neighbors through height size or bulk. The design of the project should create a new contribution to the district.

### GUIDELINES

1. New structures should maintain the average scale of historic structures within the Pico-Union HPOZ area.
2. New structures that are taller than existing historic commercial structures in the area should be designed to emphasize the existing cornice heights on Contributing structures in the HPOZ area. All portions of buildings above the prevailing height for contributing buildings with frontage on both sides of the block of the same street as the frontage of the subject lot should be set back from the façade to be more compatible.
3. The basic building form for new commercial structures should be a simple rectangular solid.
4. New commercial structures should attempt to reflect the traditional commercial storefront widths in a historic commercial area.
5. A flat roof is the preferred roof form.



*The building on the right does not relate to adjacent buildings because the height is different.*



*These guidelines encourage externally illuminated signs and buildings, utilizing lights such as goose neck lights.*

## 11.5 MATERIALS AND DETAILS

### PURPOSE AND INTENT

Materials commonly used on facades of historic commercial structures included brick, stucco, and masonry. Architectural details were usually embellishments added to the solid plane of the facade or parapet details rising from it. Echoing these traditions in the design of new construction will help to preserve the distinctive character of our historic commercial areas.

### GUIDELINES

1. Building materials should be similar, or at least appear similar, to those used historically such as brick, stone, metal, stucco, and wood. Concrete block is inappropriate.
2. Generally, architectural details should be arranged to emphasize the horizontal features of facades.
3. New construction should incorporate and articulate horizontal and vertical subdivisions with plane changes, material changes, window groupings, floor-to-floor divisions and cornice treatments to establish scale and interest.
4. The colors of permanent finish materials, such as brick, tile, and stucco, should be similar to those used historically.



*The parapet and other architectural details on this building help break up its physical bulk.*



*Though these buildings are all slightly different, they share architectural elements that tie them together.*



*This new commercial building maintains the tradition of the commercial storefront with windows and recessed doors.*

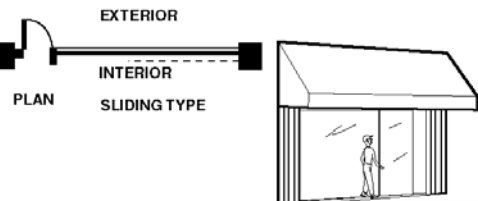
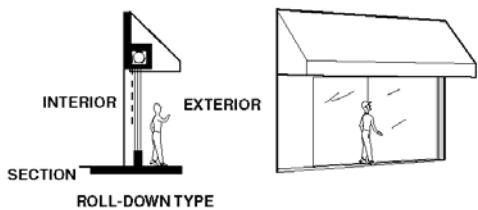
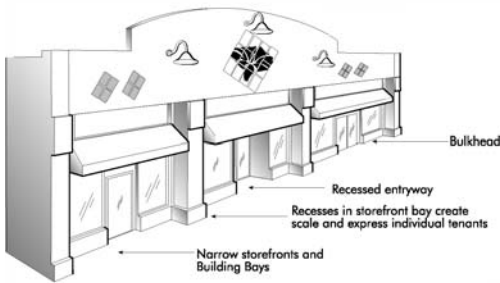
## 11.6 OPENINGS, STOREFRONTS, AND ENTRIES

### PURPOSE AND INTENT

Windows and doors strongly define the character of a structure's design. Windows and doors define character through their shape, size, construction, materials, profile, and arrangement on the façade. Important defining features of a window include the sill profile, the height of the rails, the pattern of the panes and muntins, the arrangement of the sashes, the depth of the jamb, and the width and design of the casing and the head.

In addition to the door itself, historic commercial/industrial entryways were often framed by a surround that might have included a portico, sidelights, transoms, recessed entryway details, and other features whose preservation is important to its character.

The character of historic commercial block fronts is largely defined by the storefronts, entryways, windows and doors that were designed to create street level interest for pedestrians and passersby. While a historic commercial block front might be composed of a Mission Revival structure, a Moderne structure, and several Italianate structures, all of these structures would have presented a similar face to the sidewalk, with large expanses of glass storefront windows, welcoming well-marked entryways, and largely regular, horizontally massed windows. Maintaining this common vocabulary is an important part of maintaining the character of historic commercial districts.



*Roll-down shutters should be concealed behind the facade.*

### GUIDELINES

1. On the ground floor of new commercial structures, a majority of the primary architectural façade should echo traditional retail storefronts.
2. The ground floor of the primary architectural façade should be composed primarily of transparent elements.
3. Recessed entryways are strongly encouraged for primary entrances on the ground floor level.

4. Primary entryways should be clearly marked through the use of important defining architectural elements, such as transoms, awnings, lintels, or surrounds.
5. Upper story windows should be regularly spaced and horizontally massed on the primary architectural façade.
6. On structures occupying corner lots, corner entryways with strong design elements should be encouraged. Entrances for main and secondary (upper) uses should face onto street fronts. Common lobbies opening to parking areas are preferred.
7. Roll down shutters should be concealed behind the façade. Open grille-type shutters are recommended.
8. Awnings and marquees at entries were incorporated to protect pedestrians and define the entrance on the façade.
9. New skylights should be low profile metal and glass.
10. Signage on commercial infill structures should follow the signage guidelines laid out in the commercial rehabilitation section.

# 12.0 Relocating Historic Structures



## 12.1 RELOCATING HISTORIC STRUCTURES

### PURPOSE AND INTENT

In most cases, the proposed relocation of an historic structure to a location within an historic district should be evaluated in much the same way as a proposed new infill construction project. There are, however, several additional considerations that should be taken into account when evaluating this type of project to ensure that the historic importance of both the structure to be moved and the district in which it will be relocated are preserved.

### GUIDELINES

1. If feasible, relocation of a structure within its original neighborhood is strongly preferred.
2. Relocation of the structure to a lot similar in size and topography to the original is strongly preferred.
3. The structure to be relocated should be similar in age, style, massing, and size to existing historic structures on the blockfront on which it will be placed.
4. The structure to be relocated should be placed on its new lot in the same orientation and with the same setbacks to the street as the existing historic structures on the blockfront on which it will be placed.
5. A relocation plan should be prepared prior to relocation that ensures that the least destructive method of relocation will be used.
6. Alterations to the historic structure proposed to further the relocation process should be evaluated in accordance with the Rehabilitation Guidelines.
7. The appearance, including materials and height, of the new foundations for the relocated historic structure should match those original to the structure as closely as possible, taking into account applicable codes.







## 13.0 Public Realm: Streetscapes, Alleyscapes, Parks, & Public Buildings

### PURPOSE AND INTENT

Along with private residential and commercial buildings and spaces, public spaces and buildings also contribute to the unique historic character of a preservation zone. Public spaces include streetscapes, alleyscapes, and parks. Public buildings cover a broad variety of buildings such as police stations, libraries, post offices, and civic buildings.

Streetscapes add to the character of the Pico-Union neighborhood through the maintenance and preservation of historic elements. Street trees in particular contribute to the experience of those driving or walking through Pico-Union. The type, size, and character of street trees in Pico-Union vary. Many of the early specimens have been replaced, with the exception of stands of mature king palms, which are visible throughout the area. Character defining elements of streetscapes may include historic street lights, signs, street furniture, curbs, sidewalks, walkways in the public right-of-way, public planting strips and street trees.

Alleys, the lowest category of streets, traditionally serve as the vehicular entry and exit to garages providing an important element of the neighborhood character. In some instances, alleys have been closed in Pico-Union due to safety concerns of residents.

There are two parks in Pico-Union, the Terrace Park on Alvarado Terrace, which was designated as a Historic-Cultural Monument in 1979, and the Toberman Park. These parks should be preserved and maintained, and the addition of new elements should be compatible with the historic character of the neighborhood.

Additions to public buildings may require the installation of ramps, handrails and other entry elements that make a building entrance more accessible. These elements should be introduced carefully so that character-defining features are not obscured or harmed. Guidelines relating to public buildings covering Americans with Disabilities Act (ADA) requirements and location of parking lots are covered in this section. Guidelines for new and existing historic public buildings are the same as those in the commercial rehabilitation and infill sections excluding those on storefronts. Please refer to those sections when making changes, constructing additions or construction of new public buildings.



*The street trees in the planting strip along this sidewalk are important to preserve because they help maintain the historic streetscape.*



*Curbs, paving, planting strips, and street trees are part of the natural progression from public to private space. This is important to preserve.*

#### GUIDELINES

#### **Consult with the Public Works Department regarding new and replacement work in the public right-of-way.**

Guiding Principle: Protect and preserve street, sidewalk, alley and landscape elements, such as topography, patterns, features, and materials that contribute to the historic character of the preservation zone.

1. Encourage the preservation and maintenance of mature trees so that the existing canopies are preserved.
2. Preserve and maintain landscaping in the public planting strips.
3. Use landscaping to screen public parking lots from view of public streets.
4. New plantings in the public planting strip should be compatible with the historic character of the Preservation Zone. **Consult with the Public Works Department regarding new and replacement plantings in the public right-of-way.**

#### **Paving and Curbs**

5. Maintain and preserve historic curb material and paving.
6. For repair or construction work in the Preservation Zone right-of-way, replace in-kind historic features such as granite curbs, etc.
7. Avoid conflicts between pedestrian and vehicular traffic by minimizing curb cuts that cross sidewalks.

#### **Signage**

8. Preserve and maintain historic street signs.
9. New street signage shall be placed so that historic features are least obstructed.
10. New street signage should be compatible with the original signage present in the District.



*Historic retaining walls add to the neighborhood's historic character.*

### Street Furniture

11. New street furniture shall be compatible in design, materials and scale with the character of the Preservation Zone.
12. New street furniture, such as benches, bike racks, drinking fountains, and trash containers, should be compatible in design, color and material with the historic character of the Preservation Zone. Use of traditional designs constructed of wood or cast iron is encouraged. Consult with the Public Works Department regarding new and replacement work in the public right-of-way.

### Utilities

13. New utility poles, etc. shall be placed in the least obtrusive location. Consider introducing new utility lines underground to reduce impacts to historic character of preservation zone

### Street Lights

14. Preserve and maintain existing historic streetlights.
15. New street lighting should be consistent with existing historic streetlights. If there are no existing historic streetlights, new lights should be compatible in design, materials, illumination, and scale with the historic character of the Preservation Zone.

### Sidewalks

16. Preserve historic sidewalks.
17. Replace only those portions of sidewalks that have deteriorated. Replacement material should match the existing.
18. New sidewalks should be compatible with the historic character of the streetscape.
19. Maintain public walkway connections between streets and between buildings.

### Alley scapes

20. Preserve existing alleys as public right-of-ways, wherever possible.



*Historic street lights help to create a consistent historic streetscape.*



*Public parks, like this one, should be preserved. New elements, such as benches, lighting, and playground equipment should be compatible with the historic neighborhood.*

21. Preserve traditional relationships between alleys and garages.

### **Public Buildings**

22. Introduce accessible ramps and entry features so that character-defining elements of the building's entryways are impacted to the least extent possible.
23. Construct new access ramps and entry features so that they are reversible.
24. Locate new parking lots and parking structures to the rear of public buildings to reduce impacts on neighborhood character.
25. Construction of parking areas for public buildings should be screened from view of adjacent residential structures.

### **Parks**

26. Preserve and maintain any existing historic elements such as walkway materials, mature trees, plantings, park benches and lighting.
27. Replace in-kind elements that cannot be repaired.
28. New elements such as public benches, walkways, drinking fountains, and fencing should be compatible with the existing historic character of the Preservation Zone.

### **ADMINISTRATIVE PROCEDURES**

#### **EXEMPTIONS**

1. N/A

#### **DELEGATED AUTHORITY TO THE PLANNING STAFF**

1. Natural Features and Landscaping within the public right-of-way/easement.

## 14.0 Definitions

**Arch:** A curved structure for spanning an opening.

**Architectural façade:** The façade distinguished by the primary architectural features or detail.

**Asymmetrical:** Having no balance or symmetry.

**Awnings:** A canopy made of canvas to shelter people or things from rain or sun.

**Balcony:** An elevated platform projecting from the wall of a building, usually enclosed by a parapet or railing.

**Baluster:** Any of a number of closely spaced supports for a railing.

**Balustrade:** A railing with supporting balusters.

**Barge boards (verge boards):** A board, often carved, attached to the projecting end of a gable roof.

**Battered:** Sloping, as of the outer face of a wall, that recedes from bottom to top.

**Bay:** A part of a building marked off by vertical or transverse details.

**Bay window:** A window or series of windows projecting outward from the main wall of a building and forming a bay or alcove in a room within.

**Belfry:** A bell tower.

**Blockface:** The architectural setting formed by the conjunction of all the buildings in a block.

**Board and batten:** Siding application where the vertical joints are covered with narrow strips of wood.

**Boxed cornice:** A slightly projecting, hollow cornice of boards and moldings, nailed to rafters.

**Bracket:** A support projecting horizontally diagonally from a wall to bear the weight of a cantilever or for decorative purposes.

**Box (built-in) gutter:** A gutter built into the slope of the roof, above the cornice.

**Cantilevered:** Horizontal element of a structure supported by horizontal, not vertical, structural members.

**Canopy:** Projecting element, usually over a façade opening, as if to provide shelter.

**Casement:** A window sash opening on hinges generally attached to the upright side of the window frame.

**Clapboard:** A long, thin board with one edge thicker than the other, laid horizontally as bevel siding.

**Clerestory window:** Ribbon windows on the portion of an interior rising above adjacent rooftops.

**Clinker brick:** A very hard burned brick whose shape is distorted, knobby or bloated.

**Column:** A rigid, relatively slender vertical structural member, freestanding or engaged.

**Coping:** The top layer or course of a masonry wall, usually having a slanting upper surface to shed water.

**Corbels:** A stepped projection from a wall, usually masonry.

**Cornice:** A continuous, molded projection that crowns a wall.

**Crown:** The highest portion of an arch, including the keystone.

**Cupola:** A domelike structure surmounting a roof or dome, often used as a lookout or to admit light and air.

- Dentil:** Simple, projecting, tooth-like molding.
- Dormer:** A projecting structure built out from a sloping roof, usually housing a vertical window or ventilating louver.
- Double-hung window:** A window with two sashes, both of which are operable, usually arranged one above the other.
- Eave:** The overhanging lower edge of a roof.
- Entablature:** The upper section of a building, resting on the columns and constituting the architrave, frieze, and cornice.
- Façade:** The front or any side of a building.
- Fascia:** Any broad, flat horizontal surface, as the outer edge of a cornice or roof.
- Fenestration:** The design, proportioning, and location of windows and other exterior openings of a building.
- Finial:** A sculptured ornament, often in the shape of a leaf or flower, at the top of a gable, pinnacle, or similar structure
- Frieze:** A decorative horizontal band, as along the upper part of a wall.
- Glazed:** Filled with a pane of glass.
- Gothic Arch:** A pointed arch reminiscent of those found on Gothic Cathedrals
- Grilles:** A decorative screen, usually of wood, tile, or iron, covering or protecting an opening.
- Half-timbering:** Detail creating the appearance of exposed structural timbers on plaster.
- Keystone:** The wedge shaped detail at the top of an arch.
- Louver:** Fixed or movable horizontal slats for admitting air and light.
- Marquee:** A tall projection above a theatre entrance, often containing a sign.
- Massing:** The unified composition of a structure's volume, affecting the perception of density and bulk.
- Molding:** A slender strip of ornamental material with a uniform cross section and a decorative profile.
- Newel Post:** A post supporting one end of a handrail at the top or bottom of a flight of stairs.
- Non-visible secondary façade:** A side or rear façade that is not visible from a public thoroughfare immediately adjacent to the subject property.
- Ogee arch:** An arch formed by two S-shaped curves meeting at a point.
- Oriel:** A bay window supported from below by corbels or brackets.
- Parapet:** A low protective wall at the edge of a terrace, balcony, or above the roof line.
- Patterned Shingles:** Shingles, usually used as a sheathing material, which are cut and arranged so as to form decorative patterns such as fishscales, diamonds, scallops, etc.
- Pediment:** A wide, low-pitched gable surmounting a colonnade, portico, or major bay on a façade.
- Pergola:** An arbor or a passageway of columns supporting a roof of trelliswork on which climbing plants are trained to grow
- Pier:** Vertical structural members.
- Pilaster:** A shallow rectangular projecting feature, architecturally treated as a column.
- Pinnacle:** A small turret or spire on a roof or buttress.
- Porch:** An exterior covered approach or vestibule to a doorway.

**Porte cochere:** A roofed structure covering a driveway to provide shelter while entering or leaving a vehicle.

**Portico:** A vertically proportioned porch having a roof supported by columns.

**Primary façade:** A façade facing a street or public thoroughfare or a façade that possesses significant architectural features.

**Public thoroughfare:** Any publicly accessible right of way including, but not limited to, a street, sidewalk, public park, and path.

**Quoin:** An exterior angle of a masonry wall marked by stones or bricks differentiated in size and/or material from adjoining surfaces.

**Rafter:** Any of a series of small, parallel beams for supporting the sheathing and covering of a pitched roof.

**Rafter tail:** Portion of a rafter which projects under the eave.

**Scale:** Proportionate size judged in relation to an external point of reference.

**Secondary façade:** A rear or side façade that does not face a street or public thoroughfare and lacks the same architectural detail as the primary façade.

**Showcase windows:** Large glazed openings designed to showcase merchandise.

**Sidelights:** Vertical windows along the outside of a door.

**Soffit:** The underside of an architectural element, such as a beam or cornice.

**Spandrel:** The roughly triangular space between the left or right exterior curve of an arch and the rectangular framework surrounding it.

**Spindles:** Slender architectural ornaments made of wood turned on a lathe in simple or elaborate patterns.

**Spire:** Structure or formation, such as a steeple, that tapers to a point at the top.

**Splay:** An oblique angle or bevel given to the sides of an opening in a wall.

**Stair tower:** A tower articulating the location of the stairway, usually of a residence.

**Stoop:** A raised platform, approached by steps and sometimes having a roof, at the entrance to a house.

**Streetscape:** The pattern and impression created by the combination of visible elements from all lots on a blockface.

**String courses:** A horizontal course of brick or stone flush with or projecting beyond the face of a building, often molded to mark a division in the wall.

**Surround:** The trim, jamb, head, and other decorative elements surrounding an opening.

**Symmetry:** Correspondence of form on opposite sides of a dividing line or plane.

**Terra-Cotta:** Usually red fired clay.

**Terrace:** An open level area or group of areas adjoining a house or lawn.

**Terrazzo:** A poured flooring material, usually comprised of small pieces of stone or glass in a binding medium.

**Tower:** A structure high in proportion to its lateral dimensions, usually forming part of a larger building.

**Transom:** A window, usually operable, above the head of a door.

**Trusses:** A rigid framework, as of wooden beams or metal bars, designed to support a structure, such as a roof.

**Turret:** A structure (frequently curved) high in proportion to its lateral dimensions, forming part of a larger building.



**Tuscan columns:** Very simple columns with no fluting or other embellishment.

**Veranda:** A large, open porch, usually roofed, extending across the front and sides of a house.

**Visible secondary façade:** A side or rear façade that is visible from a public thoroughfare immediately adjacent to the subject property.

**Window sash:** One unit of an operable window, including the frame and glazing.

**Wood shingle siding:** A sheathing material composed of overlapping wood shingles.

**APPENDIX A**

**PICO-UNION HISTORICAL RESOURCE SURVEY**



**APPENDIX B**

**MAP OF PICO-UNION HPOZ BOUNDARY**



# Pico - Union Historic Preservation Overlay Zone





Includes Historic Context Statement

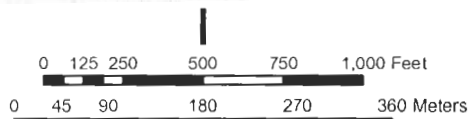
Ordinance 176,156  
Adoption Date: 08-03-2004  
Effective Date: 09-25-2004

CPC-2002-6297-HPOZ  
Council File Index 00-1566-S2



### Structure Designation

-  Contributing Feature
-  Non-Contributing Feature
-  Not Available
-  HPOZ Boundary



City of Los Angeles - Department of City Planning - Con Howe, Director





**APPENDIX C**

**INCENTIVES FOR PRESERVATION AND REHABILITATION OF  
HISTORIC HOMES**





## Incentives for the Preservation and Rehabilitation of Historic Homes

Excerpted from “Incentives for the Preservation and Rehabilitation of Historic Homes in the City of Los Angeles: A Guidebook for Homeowners” by The Getty Conservation Institute. Published in 2004 by J. Paul Getty Trust.

### Tax Incentives

#### Mills Act Historical Property Contract Program

This program is designed to help owners of designated historic homes offset the expense of rehabilitating and maintaining their properties. It offers potential property tax relief to owners of locally designated properties.

If you are interested in executing a historical property contract with the city, contact the Mills Act Property Contract Program early in the calendar year. Information can be obtained from the Department of City Planning, Office of Historic Resources, at (213) 978-1200

#### Historic Resource Conservation Easement

Through this program, owners of properties listed in the National Register may be eligible for federal income tax deductions, and they can protect the architectural and historical qualities of their properties in perpetuity.

Contact the Los Angeles Conservancy at (213) 623-2489.

### Regulatory Relief

#### The California Historical Building Code

The California Historical Building Code gives owners the flexibility to use historic construction materials and methods as an alternative to those that would be required under the California Building Code (CHBC). If you are planning to renovate your historic home, it's a good idea to work with an architect, engineer, or contractor who specializes in historic properties and has experience with the California Historical Building Code. The Los Angeles Department of Building and Safety reviews building permit applications on all projects, including those that employ the CHBC. It can be reached at (888) 524-2845 or (213) 482-0000.

#### Zoning Incentives

Under the city's zoning code, designated homes may qualify for a conditional use permit that would allow the owner to operate a bed-and-breakfast, run a restaurant, or conduct other kinds of businesses in the home. Call the Department of City Planning at (213) 482-7077 for more information.

### Your Home as a Film Location

Historic homes, whether they are designated or not, may be of special interest to entertainment companies looking for film locations. A number of agencies and organizations are involved in the oversight and management of location filming.

The California Film Commission can provide interested property owners with information about filming and with mailing lists of location scouts. Their phone number is (323) 860-2960 or (800) 858-4749.

The California Film Commission also works cooperatively with Film Liaisons Statewide, (FLICS). The FLICS office for the City of Los Angeles and for unincorporated parts of Los Angeles County is the Entertainment Industry Development Corporation (EIDC). EIDC has produced a guide for property owners, *Make Your Property a Star*, that discusses how to negotiate and what to expect should you want to make your home available for filming. Call (323) 957-1000 for more information.

### **Loans and Mortgages**

Today, financing of historic homes is widely available, but buyers and owners may not be aware of all the financing opportunities in the marketplace. In addition to conventional home equity loan and mortgage products, there are programs that have not been specifically designed for historic preservation purposes but can be used to accomplish these ends.

#### **Commercial Lenders and the Public Sector**

Commercial lenders like banks, savings and loans, and mortgage companies play the primary role in almost all home and mortgage programs.

The United States Department of Housing and Urban Development (HUD) is the federal agency charged with developing national policies and programs that address the country's housing needs and foster improvements in American communities. It does not lend funds directly to homeowners, but funds from HUD's Community Development Block Grant (DCBG), Home Investment Partnerships, Federal Housing Administration Mortgage Insurance, and other programs are available to consumers through government agencies, such as the Los Angeles Housing Department and the Community Redevelopment Agency, and through approved commercial lenders. You may get information about HUD programs by calling the Santa Ana HUD Homeownership Center at (888) 827-5605.

The Federal National Mortgage Association (Fannie Mae) and the Federal Home Loan Mortgage Corporation (Freddie Mac) are congressionally chartered, private, shareholder-owned companies whose programs are regulated by HUD. Applications are processed and inquiries are answered by approved lenders. Contact Fannie Mae's Consumer Resource Center at (800) 732-6643. Contact Freddie Mac at (800) 373-3343.

### **Home Renovation Loans**

Home Renovation loans are not specifically aimed at, but can be used by, buyers and owners of historic homes.

#### **Commercial Renovation Mortgages and Construction Loans**

Commercial Renovation Mortgages and Construction Loans are offered by many commercial lenders. A renovation loan can be particularly beneficial to a prospective homeowner who wants to purchase a distressed property and carry out a major

renovation on it, a situation that makes it nearly impossible to secure conventional financing.

#### HUD 203(k) Rehabilitation Mortgage Insurance

HUD 203(k) Rehabilitation Mortgage program, established as part of HUD's effort to stimulate community revitalization, can be used to finance historic properties. A 203(k) loan allows a homebuyer to obtain just one loan for the purchase and renovation of a home, which is not possible with conventional financing.

#### Property Improvement Loan Insurance (Title I)

HUD's Property Improvement Loan Insurance program (Title 1) insures loans for rehabilitation and improvements to existing homes that are at least one year old. These loans can be used to finance permanent property improvements that protect or improve the basic livability or utility of the property, including historic preservation projects.

The most important thing to remember about applying for a mortgage or home loan is that there are countless options available. Only a few are mentioned here. Your real estate agent or mortgage lender should be able to help you assess your options. Be prepared to explain to the lender that you want to buy and renovate, or refinance and renovate, and see what they suggest. Contact several lenders to learn about the range of products available before selecting one.

### **Reverse Mortgages for Seniors**

Although not designated for historic preservation purposes, older homeowners may be able to obtain funds for home rehabilitations through a reverse mortgage, which enables borrowers to convert the equity built up in their homes into cash. Reverse mortgages allow older homeowners to convert home equity to cash and require no payments until the home is sold.

If you are at least sixty-two years of age, have substantial equity in your home, and are interested in learning more about obtaining funds for home renovations from a reverse mortgage, you should start by calling your own bank. If they don't offer a reverse mortgage, you can get information by contacting one of the organizations discussed above. A number of organizations can provide you with general information about home equity conversation options and other programs for seniors, including the AARP Home Equity Information Center, (202) 434-6042; the National Reverse Lenders Mortgage Association, (202) 939-1760; and the National Association of Area Agencies on Aging, (202) 296-8130.

### **Affordable Mortgage Products**

A number of public sector programs are available to help low-to moderate-income buyers and first-time buyers acquire and rehabilitate homes. These programs are not specifically designed for historic preservation purposes, but they tend to target older urban neighborhoods where property values are lower and many of the homes are historic.

#### HUD's Federal Housing Administration Loans

The Federal Housing Administration (FHA) provides mortgage insurance on loans that are used to purchase or refinance a principal residence. To qualify, the borrower must

meet standard FHA credit qualifications, which are more lenient than the standards for conventional loans. You can get further information about FHA loans from HUD or from a HUD-approved lender.

#### Nonprofit Organizations Working for Affordable Housing

Various nonprofit organizations work within communities to increase the quality and supply of housing for low-to-moderate income residents and to stimulate neighborhood revitalization and economic development. Los Angeles Neighborhood Housing Services (LANHS) works to strengthen neighborhoods and communities in a variety of ways, including the promotion of homeownership. Clients can access a full range of services to assist them in purchasing or renovating a home. LANHS has homeownership centers in Los Angeles, Pacoima, and San Pedro. It can be reached at (888) 985-2647 in Los Angeles, (818) 834-7858 in Pacoima, or (310) 514-9444 in San Pedro. Other housing nonprofits that operate in Los Angeles include Access Community Housing, (213) 747-6002 and Acorn Housing Corporation, (213) 748-1345.

#### California Housing Finance Agency

The California Housing Finance Agency (CalHFA) was chartered as the state's affordable housing bank to make below market rate mortgage loans for low-to-moderate income borrowers through the sale of tax-exempt bonds. CalHFA offers a variety of thirty-year, fixed-rate mortgages that feature low interest rates, 3 to 5 percent down payments, and low origination and processing fees. These loans can be attractive to buyers of historic homes, especially since CalHFA's purchase price limits are slightly higher than those established by HUD. Contact their Homeownership Programs at (916) 324-8088 or the Los Angeles office at (310) 342-1250.

### **Municipal Programs for Low and Moderate Income Homebuyers and Homeowners in Los Angeles**

#### **--Programs for Low-Income Homeowners and Homebuyers**

The City of Los Angeles Housing Department (LAHD) has a variety of loan and grant programs, including some that target individual homebuyers and homeowners. These were not intended specifically for historic preservation purposes, but because much of the city's affordable housing stock is located in older neighborhoods, the department's programs may be used to purchase and/or renovate a historic home. LAHD offers two programs for low-income, first-time homebuyers –the Purchase Assistance and Rehab Program (Home Works!) and the Purchase Assistance Program – and two programs to assist low-income homeowners make needed repairs to their properties – the Neighborhood Preservation Program and the Handyworker program.

#### Purchase Assistance with Rehab Program

The Purchase Assistance with Rehab (Home Works!) is a soft second loan program that offers loans to first-time, low-income homebuyers who need help to purchase and rehabilitate a home. Information is available from LAHD at (213) 808-8979.

#### Purchase Assistance Program

The Purchase Assistance Program provides soft second loans to low-income homebuyers to help them meet the affordability gap. Information is available from LAHD at (213) 808-8979.

### Neighborhood Preservation Program

The Neighborhood Preservation Program (NPP) provides low-interest home improvement loans to owners of single-family homes whose incomes are at or below 80 percent of the country's median income. These loans are for repairs and upgrades to floors, roofing, paint, electrical wiring, and heating and pumping systems; they can also be used to make homes accessible. In cases where the home is a designated historic resource, LAHD will work with a historic preservation consultant to devise a plan that addresses health, safety, and habitability issues, which also preserving the home's architectural and historic details. Contact the NPP at (213) 808-8979 for more information.

### Handyworker Program

The Handyworker Program offers free minor home repairs to low- or moderate-income homeowners who are senior citizens (sixty-two or older) or are physically disabled. Services include improving accessibility, correcting safety hazards, painting the interior and exterior, instituting home security measures, repairing or replacing doors and windows, and replacing sinks, toilets, and tiles. Further information is available from the Handyworker Program at (213) 808-8973 or (866) 557-7368.

### --Programs for Moderate-Income Homebuyers

LAHD offers three programs for moderate-income, first-time homebuyers – the Mortgage Credit Certificate Program, the Mortgage Revenue Bond Program, and Extra Credit Homes for Teachers. If you are purchasing a home that is located in a target area, the first-time homeowner requirement is waived.

#### Mortgage Credit Certificate Program

Mortgage Credit Certificates (MCC) allow first-time homebuyers to claim 15% of their annual mortgage interest as a federal income tax credit. Properties that are located in target areas of the city qualify for a 20 percent credit. You can apply for an MCC through any lender who participates in LAHD's Home Works! or HomeBuy programs. Just tell the lender that you're interested in an MCC and they will help you complete the application process.

#### Mortgage Revenue Bond Program

This program assists first-time homebuyers by providing below-market interest rate first mortgage loans. The city does not make mortgage loans directly; the borrower applies for the MRB through a participating lender.

#### Extra Credit Homes for Teachers

The Extra Credit Homes for Teachers Program is designed to assist first-time homebuyers who are fully credentialed teachers working in low-performing schools. This program is state funded.

### --Los Angeles Community Redevelopment Agency

While few of the Los Angeles Community Redevelopment Agency's programs have been designed specifically for historic preservation purposes, some of them may be used in the purchase or rehabilitation of historic homes.

### Residential Rehabilitation Loan Programs

A number of CRA programs have incorporated residential rehabilitation loan programs into their redevelopment plans. These programs allow eligible property owners to apply for low-interest loans to rehabilitate one- to four-unit homes; owners of historic homes who apply for rehabilitation loan funds must comply with preservation standards.

#### First-Time Homebuyer Programs

These programs are designed to increase the number of homeowners living within a redevelopment area.

#### Combined Purchase and Rehabilitation Loan Programs

Purchase and rehabilitation loans are among the CRA's most recent homeowner programs. This program has not been created with historic preservation as a goal, but it can be used in renovating some of the area's older housing stock.

#### The Move On Program

The CRA's Move On program relocates and restores architecturally significant homes that are threatened with demolition on their original sites. This program provides homeownership opportunities, increases the housing stock, preserves individual structures that contribute to a neighborhood's overall historic character, and spurs neighborhood revitalization.

CRA notifies property owners of available home improvement and first-time homebuyer loan programs via annual mailings and through the placement of ads on cable television. If you own or are considering purchasing a property that is located within one of CRA's redevelopment project areas and have not received this type of information, contact your area project manager to determine what programs are available and to obtain application information. The agency's general information telephone number is (213) 977-1600.

#### **State of California Department of Insurance Earthquake Grand Program**

This program helps low- to moderate-income homeowners retrofit their single-story residential properties to prevent damage from earthquakes. To learn more about earthquake retrofit grants, call the Department of Insurance at (800) 927-4357 or (213) 897-8921.

**APPENDIX D**

**HISTORIC PROPERTIES MONUMENT LIST FOR THE WESTLAKE  
COMMUNITY PLAN AREA**





# DEPARTMENT OF CITY PLANNING

## City of Los Angeles

### HISTORIC-CULTURAL MONUMENT (HCM) REPORT

Level of declaration determined by number series as follow:

- 0 - 999 Series = City declared monuments
- 1000 - 1999 Series = State declared monuments
- 2000 - 2999 Series = Federal declared monuments

Note: Multiple listings are based on unique names and addresses as supplied by the Departments of Cultural Affairs and Building & Safety.

*Last Updated: November 10, 2004*

**Community: Westlake**

Monument No.	Date Adopted/ Approved	Monument Name	Address
11	01-04-1963	West Temple Apartments (The Rochester)	1012 W. Temple Street - Demolished: 02-14-1979
39	06-15-1966	Residence	1425 Miramar Street
45	02-08-1967	Residence	818-822 S. Bonnie Brae Street
83	07-07-1971	Boyle - Barmore Residence	1311-1321 Alvarado Terrace
84	07-07-1971	Cohn Residence	1325 Alvarado Terrace
85	07-07-1971	Gilbert Residence	1333 Alvarado Terrace

86	07-07-1971	Powers Residence	1345 Alvarado Terrace
87	07-07-1971	Raphael Residence	1353 Alvarado Terrace
88	07-07-1971	Kinney - Everhardy House	1401 Alvarado Terrace
89	07-07-1971	Central Spanish Seventh Day Adventist Church	1366 Alvarado St & 1447-1459 Alvarado Ter
89	07-07-1971	Central Spanish Seventh Day Adventist Church	1447-1459 Alvarado Ter & 1366 Alvarado St
99	04-05-1972	Residence	1036-1038 S. Bonnie Brae Street
100	05-01-1972	General Douglas MacArthur Park (Formerly Westlake Park)	2100-2320 W. 6th Street
100	05-01-1972	General Douglas MacArthur Park (Formerly Westlake Park)	601-631 S. Alvarado Street
100	05-01-1972	General Douglas MacArthur Park (Formerly Westlake Park)	610-680 Park View Street
113	03-07-1973	Young's Market (former site)	701-709 Union Avenue
113	03-07-1973	Young's Market Building (former site)	1602-1614 W. 7th Street
129	06-19-1974	Residence	757-767 Garland Avenue
158	07-07-1976	Mary Andrews Clark Residence of the YWCA	306 Loma Drive
167	11-17-1976	Residence	826 S. Coronado Street
173	04-20-1977	Welsh Presbyterian Church	1153 S. Valencia Street
173	04-20-1977	Welsh Presbyterian Church	1501 W. 12th Street
210	02-21-1979	Terrace Park and Powers Place	Powers Place and 14th Street
238	04-09-1981	Granada Shopper & Studios Building	666-678 S. LaFayette Park Place
244	04-30-1981	Residence	1402 Malvern Avenue
244	04-30-1981	Residence	1866 W. 14th Street
267	06-24-1983	Park Plaza Hotel	2400-2416 W. 6th Street
267	06-24-1983	Park Plaza Hotel	603-607 Park View Street

268	06-24-1983	La Fonda Restaurant Building	2501-2511 Wilshire Boulevard
326	09-09-1987	McKinley Mansion	310-312 S. LaFayette Park Place - Demolished: 06-01-1994
327	09-22-1987	Thomas Potter Residence	1135-1141 S. Alvarado Street
328	09-22-1987	August Winstel Residence	1147 S. Alvarado Street
333	12-18-1987	Grieri - Musser House	403 S. Bonnie Brae Street
352	04-08-1988	Los Angeles Nurses Club	1405 Miramar Street
352	04-08-1988	Los Angeles Nurses Club	245 S. Lucas Avenue
431	05-05-1989	Residence (Exterior Only)	1851 W. 11th Street
432	05-05-1989	Doria Apartments	1600-1604 W. Pico Boulevard
433	05-05-1989	Alphonse J. Forget Residence (Exterior Only)	1047 S. Bonnie Brae Street
454	10-24-1989	Chouinard Institute of the Arts	2301 W. 8th Street
454	10-24-1989	Chouinard Institute of the Arts	737-747 Grand View Street
491	07-13-1990	Charles B. Booth Residence and Carriage House	824-826 S. Bonnie Brae Street
538	07-02-1991	David J. Witmer Family Houses and Compound	1422 W. 2nd Street & 208-210 1/2 Witmer St
538	07-02-1991	David J. Witmer Family Houses and Compound	208-210 1/2 Witmer Street & 1422 W. 2nd St
546	09-24-1991	Westlake Theater Building	634-642 S. Alvarado Street
555	03-18-1992	Mother Trust Superet Center	2506-2522 W. 3rd Street
651	05-05-1998	Filipino Christian Church	301 N. Union Avenue
653	09-18-1998	Bryson Apartments	2701 W. Wilshire Boulevard
719	10-01-2002	E.A.K. Hackett House	1317 S. Westlake Avenue
790	02-23-2005	Belmont Tunnel / Toluca Substation and Yard	1304 W 2nd St
2176		Crocker Bank	1926-1930 Wilshire Boulevard
2180		General Douglas MacArthur Park (Formerly Westlake Park)	2200 Wilshire Boulevard

2305		Alvarado Terrace Historic District	1311-1321 Alvarado Terrace
2305		Alvarado Terrace Historic District	1314 S. Bonnie Brae Street
2305		Alvarado Terrace Historic District	1317-1421 Alvarado Ter (Both Sides of St.)
2305		Alvarado Terrace Historic District	1325 Alvarado Terrace
2305		Alvarado Terrace Historic District	1333 Alvarado Terrace
2305		Alvarado Terrace Historic District	1345 Alvarado Terrace
2305		Alvarado Terrace Historic District	1353 Alvarado Terrace
2305		Alvarado Terrace Historic District	1402 Malvern Avenue
2305		Alvarado Terrace Historic District	1866 W. 14th Street
2305		Alvarado Terrace Historic District	Powers Place
2305		Alvarado Terrace Historic District	Powers Place and 14th Street
2305	05-17-1984	Alvarado Terrace Historic District	1401 Alvarado Terrace
2312		South Bonnie Brae Tract Historic District	1023-1053 Bonnie Brae St/1819-51 W 11th St
2312		South Bonnie Brae Tract Historic District	1036-1038 S. Bonnie Brae Street
2312		South Bonnie Brae Tract Historic District	1047 S. Bonnie Brae Street
2312		South Bonnie Brae Tract Historic District	1819-1851 W. 11th Street (Both Sides of St)
2312	01-04-1988	South Bonnie Brae Tract Historic District	1851 W. 11th Street
2317	09-04-1979	Bernard and Susana Machado House and Barn	845 S. Lake Street
2337	11-20-1986	Granada Shopper & Studios Building	672 S. LaFayette Park Place
2356	06-03-1976	Frederick Mitchell Mooer's House	818 S. Bonnie Brae Street
2445		Royal Lake	2202-2220 W. 11th Street
2452		Marks Residence	1357-1359 Constance St/1709-1711 4th Street
2452		Marks Residence	1709-1711 4th St/1357-1359 Constance Street
2478		Willet Apartments	1426-1428 3/4 S. Bonnie Brae Street

2501	04-07-1983	Bryson Apartment Hotel	2701 Wilshire Boulevard
2511	05-11-1995	Los Angeles Nurses Club	245 S. Lucas Avenue
2519		Royal Lake	2200-2220 W. 11th Street
2520		Burch Residence	1805 W. 12th Place
2521		B. Bodwell Residence	926-928 W. 17th Street
2533		Cook Residence	1025 S. Westlake Avenue
2534		Wilshire - Westlake Professional Building	2001-2015 Wilshire Bl/639 S. Westlake Avenue
2534		Wilshire - Westlake Professional Building	639 S. Westlake Avenue/2001-2015 Wilshire Bl

HISTORIC-CULTURAL MONUMENT (HCM) REPORT BY PLANNING COMMUNITY



**APPENDIX E**

**HPOZ ORDINANCE # 175891**

**(SECTION 12.20.3 OF THE LOS ANGELES MUNICIPAL CODE)**





**ORDINANCE NO. 175891**

A proposed ordinance amending Section 12.20.3 of the Los Angeles Municipal Code to modify procedures within the Historic Preservation Overlay Zones.

**THE PEOPLE OF THE CITY OF LOS ANGELES  
DO ORDAIN AS FOLLOWS:**

Section 1. Section 12.20.3 of the Los Angeles Municipal Code is amended to read:

**SEC. 12.20.3. "HP" HISTORIC PRESERVATION OVERLAY ZONE.** The following regulations shall apply in an HP Historic Preservation Overlay Zone:

**A. Purpose.** It is hereby declared as a matter of public policy that the recognition, preservation, enhancement, and use of buildings, structures, Landscaping, Natural Features, and areas within the City of Los Angeles having Historic, architectural, cultural or aesthetic significance are required in the interest of the health, economic prosperity, cultural enrichment and general welfare of the people. The purpose of this section is to:

1. Protect and enhance the use of buildings, structures, Natural Features, and areas, which are reminders of the City's history, or which are unique and irreplaceable assets to the City and its neighborhoods, or which are worthy examples of past architectural styles;
2. Develop and maintain the appropriate settings and environment to preserve these buildings, structures, Landscaping, Natural Features, and areas;
3. Enhance property values, stabilize neighborhoods and/or communities, render property eligible for financial benefits, and promote tourist trade and interest;
4. Foster public appreciation of the beauty of the City, of the accomplishments of its past as reflected through its buildings, structures, Landscaping, Natural Features, and areas;
5. Promote education by preserving and encouraging interest in cultural, social, economic, political and architectural phases of its history;
6. Promote the involvement of all aspects of the City's diverse neighborhoods in the historic preservation process; and

7. To ensure that all procedures comply with the California Environmental Quality Act (CEQA).

**B. Definitions.** For the purposes of this ordinance, the following words and phrases are defined:

1. **ADDITION** is an extension or increase in floor area or height of a building or structure.

2. **ALTERATION** is any exterior change or modification of a building, structure, Landscaping, Natural Feature or lot within a Historic Preservation Overlay Zone including but not limited to changing exterior paint color, removal of significant trees or Landscaping, installation or removal of fencing, and similar Projects, and including street features, furniture or fixtures.

3. **BOARD** is the respective Historic Preservation Board as established by this section.

4. **CERTIFICATE OF APPROPRIATENESS** is an approved certificate issued for the construction, Addition, demolition, Reconstruction, Alteration, removal, or relocation of any publicly or privately owned building, structure, Landscaping, Natural Feature, or lot within a Historic Preservation Overlay Zone that is identified as a Contributing Element in the Historic Resources Survey for the zone, including street features, furniture or fixtures.

5. **CERTIFICATE OF COMPATIBILITY** is an approved certificate issued for the construction of a new building or structure on a lot, or building replacement of an element, identified as Non-Contributing, or not listed, in the Historic Resources Survey for the zone.

6. **CONTRIBUTING ELEMENT** is any building, structure, Landscaping, Natural Feature identified on the Historic Resources Survey as contributing to the Historic significance of the Historic Preservation Overlay Zone, including a building or structure which has been altered, where the nature and extent of the Alterations are determined reversible by the Historic Resources Survey.

7. **CULTURAL** is anything pertaining to the concepts, skills, habits, arts, instruments or institutions of a given people at any given point in time.

8. **HISTORIC** is any building, structure, Landscaping, Natural Feature, or lot, including street features, furniture or fixtures which depicts, represents or is associated with persons or phenomena which significantly affect or which have significantly affected the functional activities, heritage, growth or development of the City, State, or Nation.

**9. HISTORICAL PROPERTY CONTRACT** is a contract, between an Owner or Owners of a Historical-Cultural Monument or a Contributing Element and the City of Los Angeles, which meets all requirements of California Government Code Sections 50281 and 50282 and 19.140 *et seq.* of the Los Angeles Administrative Code.

**10. HISTORIC RESOURCES SURVEY** is a document, which identifies all contributing and non-contributing buildings, structures and all contributing Landscaping, Natural Features and lots, individually or collectively, including street features, furniture or fixtures, and which is certified as to its accuracy and completeness by the Cultural Heritage Commission.

**11. LANDSCAPING** is the design and organization of landforms, hardscape, and softscape, including individual groupings of trees, shrubs, groundcovers, vines, pathways, arbors, *etc.*

**12. MAINTENANCE AND REPAIR** is any work done to correct the deterioration, decay of, or damage to a building, structure or lot, or any part thereof, including replacement in-kind where required, and which does not involve a change in the existing design, materials, or exterior paint color.

**13. MONUMENT** is any building, structure, Landscaping, Natural Feature, or lot designated as a City Historic-Cultural Monument.

**14. NATURAL FEATURE** is any significant tree, plant life, geographical or geological feature identified individually or collectively on the Historic Resources Survey as contributing to the Cultural or Historical significance of the Historic Preservation Overlay Zone.

**15. NON-CONTRIBUTING ELEMENT** is any building, structure, Natural Feature, lot, or Landscaping, that is identified in the Historic Resources Survey as a Non-Contributing Element, or not listed in the Historic Resources Survey.

**16. OWNER** is any person, association, partnership, firm, corporation or public entity identified as the holder of title on any property as shown on the records of the City Clerk or on the last assessment roll of the County of Los Angeles, as applicable. For purposes of this section, the term Owner shall also refer to an appointed representative of an association, partnership, firm, corporation, or public entity which is a recorded Owner.

**17. PRESERVATION ZONE** is any area of the City of Los Angeles containing buildings, structures, Landscaping, Natural Features or lots having Historic, architectural, Cultural or aesthetic significance and designated as a Historic Preservation Overlay Zone under the provisions of this section.

**18. PROJECT** is the Addition, Alteration, construction, demolition, Reconstruction, Rehabilitation, relocation, removal or Restoration of the exterior of any building, structure, Landscaping, Natural Feature, or lot, within a Preservation Zone, except as provided under Subsection H. A Project may or may not require a building permit, and may include but not be limited to changing exterior paint color, removal of significant trees or Landscaping, installation or removal of fencing, replacement of windows and/or doors which are character-defining features of architectural styles, changes to public spaces and similar activities.

**19. RECONSTRUCTION** is the act or process of reproducing by new construction the exact form, features and details of a vanished building, portion of a building, structure, landscape, Natural Feature, or object as it appeared at a specific period of time, on its original or a substitute lot.

**20. REHABILITATION** is the act or process of returning a property to a state of utility, through repair or Alteration, which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its Historical, architectural and Cultural values.

**21. RENTER** is any person, association, partnership, firm, corporation, or public entity which has rented or leased a dwelling unit or other structure within a Preservation Zone for a continuous time period of at least three years. For purposes of this section, the term renter shall also refer to an appointed representative of an association, partnership, firm, corporation, or public entity which is a renter.

**22. RESTORATION** is the act or process of accurately recovering the form, features and details of a property as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

**23. RIGHT-OF-WAY** is the dedicated area that includes roadways, medians and/or sidewalks.

**C. Relationship to Other Provisions of the Code.** Whenever the City Council establishes, adds land to, eliminates land from or repeals in its entirety a Preservation Zone, the provisions of this section shall not be construed as an intent to abrogate any other provision of this Code. When it appears that there is a conflict, the most restrictive requirements of this Code shall apply, except for a requirement in this section, which may compromise public safety if enforced.

**D. Historic Preservation Board.**

**1. Establishment and Composition.** There is hereby established for each Preservation Zone a Historic Preservation Board. Each Board shall have, as part of its name, words linking it to its area of administration and distinguishing it from all other boards. A Board shall be comprised of five members. At least three members shall be Renters or Owners of property in the Preservation Zone. For the purposes of this subsection, a Preservation Zone shall be considered predominantly residential when the total number of residentially zoned lots is greater than the combined total of lots in all other zone classifications. In predominantly residential Preservation Zones, at least three members shall be Owners or Renters who reside in the Preservation Zone. When property is owned or rented by corporations, governments or other organizations, the Board members may be appointees of those organizations. In the event a Preservation Zone is established for an area insufficient in size to provide for a Board whose members meet the requirements of this subsection, for appointment purposes only, the area may be expanded to include the community plan area in which the Preservation Zone is located. In the event a Board still cannot be comprised of members who meet the requirements of this subsection, the Cultural Heritage Commission shall assume all the powers and duties otherwise assigned to the Board for the Preservation Zone, until a Board can be established.

**2. Term of Membership.** Members of the Board shall serve for a term of four years. Members of the Board whose terms have expired may continue to serve on the Board until their replacements are appointed.

**3. Appointment of Members.** To the maximum extent practicable, members shall be appointed as follows:

(a) One member having extensive real estate or construction experience shall be appointed by the Mayor.

(b) One member who is a Renter or Owner of property in the Preservation Zone shall be appointed by the councilmember of the district in which the Preservation Zone is located. In cases where the Preservation Zone is located in more than one council district, the appointment shall be made by the councilmember representing the greatest land area in the Preservation Zone. In predominantly residential Preservation Zones, the Owner or Renter shall also be a resident of the Preservation Zone.

(c) Two members, one of which shall be an architect licensed by the State of California, shall be appointed by the Cultural Heritage Commission. In the event only one appointment under (a) or (b) above is a Renter or Owner in the Preservation Zone, then at least one of the appointees of the Cultural Heritage Commission shall be a Renter or Owner of property in the Preservation Zone. In the event neither of the appointments under (a) or (b) above is an

Owner of property in the Preservation Zone, then at least one of the appointees of the Cultural Heritage Commission shall also be an Owner of property in the Preservation Zone. In predominantly residential Preservation Zones, the Owners or Renters shall also be residents of the Preservation Zone.

(d) One member, who is an Owner of property in the Preservation Zone, shall be appointed by the Board. The Board shall consider appointee suggestions from the Certified Neighborhood Council representing the district in which the Preservation Zone is located. In predominantly residential Preservation Zones, the Owners or Renters shall also be residents of the Preservation Zone. In cases where the Preservation Zone is located in an area represented by more than one Neighborhood Council, the appointee suggestions shall be made by the Neighborhood Council representing the greatest land area in the Preservation Zone. In those Preservation Zones containing no Certified Neighborhood Councils, or if, after notification of a vacancy by the Planning Department, the Certified Neighborhood Council fails to make suggestions within 30 days, or at least one Certified Neighborhood Council meeting has been held, whichever occurs first, the Board may make its appointment without delay.

All members shall have demonstrated a knowledge of, and interest in, the culture, buildings, structures, Historic architecture, history and features of the area encompassed by the Preservation Zone and, to the extent feasible, shall have experience in historic preservation. The appointing authorities are encouraged to consider the cultural diversity of the Preservation Zone in making their appointments. Appointees serve at the pleasure of the appointing authority and the appointment may be rescinded at any time prior to the expiration of a member's term.

**4. Vacancies.** In the event of a vacancy occurring during the term of a member of the Board, the same body or official, or their successors, who appointed the member shall make a new appointment. The new appointment shall serve a four year term beginning on the date of appointment. Where the member is required to have specified qualifications, the vacancy shall be filled with a person having these qualifications. If the appointing authority does not make an appointment within 60 days of the vacancy, the President of the City Council shall make a temporary appointment to serve until the appointing authority makes an appointment to occupy the seat.

**5. Expiration of Term.** Upon expiration of a term for any member of the Board, the appointment for the next succeeding term shall be made by the same body or official, or their successors, which made the previous appointment. No member of a Board shall serve more than two consecutive four year terms.

**6. Boardmember Performance.** Boardmembers shall be expected to regularly attend scheduled Board meetings and fully participate in the powers and duties of the Board. Appointees serve at the pleasure of the appointing authority and the appointment may be rescinded at any time prior to the expiration of a member's term. A Boardmember with more than three consecutive unexcused absences or eight unexcused absences in a year period from regularly scheduled meetings may be removed by the appointing authority. Excused absences may be granted by the Board chair. In the event a Boardmember accrues unexcused absences, the Board shall notify the appointing authority.

**7. Organization and Administration.** Each Board shall schedule regular meetings at fixed times within the month with a minimum of two meetings a month. Meetings may be canceled if no deemed complete applications are received at least three working days prior to the next scheduled meeting. There shall be at least one meeting a year. The Board shall establish rules, procedures and guidelines as it may deem necessary to properly exercise its function. The Board shall elect a Chairperson and Vice-Chairperson who shall serve for a one year period. The Board shall designate a Secretary and Treasurer who shall serve at the Board's pleasure. Three members shall constitute a quorum. Decisions shall be determined by majority vote of the Board. Public minutes and records shall be kept of all meetings and proceedings showing the attendance, resolutions, findings, determinations and decisions, including the vote of each member. To the extent possible, the staffs of the Department of City Planning and Cultural Affairs Department may assist the Board in performing its duties and functions.

**8. Power and Duties.** When considering any matter under its jurisdiction, the Board shall have the following power and duties:

(a) To evaluate any proposed changes to the boundaries of the Preservation Zone it administers and make recommendations to the City Planning Commission, Cultural Heritage Commission and City Council.

(b) To evaluate any Historic resources survey, resurvey, partial resurvey, or modification undertaken within the Preservation Zone it administers and make recommendations to the City Planning Commission, Cultural Heritage Commission and City Council.

(c) To study, review and evaluate any proposals for the designation of Historic-Cultural Monuments within the Preservation Zone it administers and make recommendations to the Cultural Heritage Commission and City Council, and to request that other City departments develop procedures to provide notice to the Boards of actions relating to Historic-Cultural Monuments.



(d) To evaluate applications for Certificates of Appropriateness or Certificates of Compatibility and make recommendations to the Director or the Area Planning Commission.

(e) To encourage understanding of and participation in historic preservation by residents, visitors, private businesses, private organizations and governmental agencies.

(f) In pursuit of the purposes of this section, to render guidance and advice to any Owner or occupant on construction, demolition, Alteration, removal or relocation of any Monument or any building, structure, Landscaping, Natural Feature or lot within the Preservation Zone it administers. This guidance and advice shall be consistent with approved procedures and guidelines, and the Preservation Plan, or in absence of a Plan, the guidance and advice shall be consistent with the Secretary of Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings.

(g) To tour the Preservation Zone it represents on a regular basis, to promote the purposes of this section and to report to appropriate City agencies matters which may require enforcement action.

(h) To assist in the updating of the Historic Resources Survey for the Preservation Zone utilizing the criteria in Subsection F 3 (c), below.

(i) To make recommendations to decision makers concerning façade easements, covenants, and the imposition of other conditions for the purposes of historic preservation.

(j) To make recommendations to the City Council concerning the utilization of grants and budget appropriations to promote historic preservation.

(k) To employ its own staff or hire consultants as may be required in the performance of its duties.

(l) To accept donations from outside sources to be utilized for historic preservation efforts, and to maintain public records accounting for the funds.

(m) To assist in the preparation of a Preservation Plan, which clarifies and elaborates upon these regulations as they apply to the Preservation Zone, and which contains the elements listed in Subsection E 3.

**9. Conflict of Interest.** No Boardmember shall discuss with anyone the merits of any matter pending before the Board other than during a duly called meeting of the Board or subcommittee of the Board. No member shall accept professional

employment on a case that has been acted upon by the Board in the previous 12 months or is reasonably expected to be acted upon by the Board in the next 12 months.

**E. Preservation Plan.** A Preservation Plan clarifies and elaborates upon these regulations as they apply to individual Preservation Zones. A Preservation Plan is used by the Director, Board, property Owners and residents in the application of preservation principles within a Preservation Zone.

**1. Preparation of a Preservation Plan.** A draft Preservation Plan shall be made available by the Board for review and comment to property Owners and Renters within the Preservation Zone.

**(a) Creation of a Preservation Plan where a Board exists.** Where established, a Board, with the assistance of the Director, shall prepare a Preservation Plan, which may be prepared with the assistance of historic preservation groups.

**(b) Creation of a Preservation Plan where no Board exists.** Where no Board exists, or has yet to be appointed, the Director, in consultation with the Councilmember(s) representing the Preservation Zone, may create a working committee of diverse neighborhood stakeholders to prepare a Preservation Plan for the Preservation Zone. This committee shall not assume any duties beyond preparation of the Preservation Plan.

**2. Approval of a Preservation Plan.**

**(a) Commission Hearing and Notice.** A draft Preservation Plan shall be set for a public hearing before the City Planning Commission or a hearing officer as directed by the City Planning Commission prior to the Commission action. Notice of the hearing shall be given as provided in Section 12.24 D 2 of this Code.

**(b) Cultural Heritage Commission Recommendation.** The Cultural Heritage Commission shall submit its recommendation regarding a proposed Preservation Plan within 45 days from the date of the submission to the Commission. Upon action, or failure to act, the Cultural Heritage Commission shall transmit its recommendation, comments, and any related files to the City Planning Commission.

**(c) Decision by City Planning Commission.** Following, notice and public hearing, pursuant to Subsection E 2 (a), above, the City Planning Commission may make its report and approve, approve with changes, or disapprove a Preservation Plan.

**3. Elements.** A Preservation Plan shall contain the following elements:

(a) A mission statement;

(b) Goals and objectives;

(c) A function of the Plan section, including the role and organization of a Preservation Plan, Historic Preservation Overlay Zone process overview, and work exempted from review, if any, and delegation of Board authority to the Director, if any;

(d) The Historic Resources Survey;

(e) A brief context statement which identifies the Historic, architectural and Cultural significance of the Preservation Zone;

(f) Design guidelines for Rehabilitation or Restoration of single and multi-family residential, commercial and other non-residential buildings, structures, and public areas. The guidelines shall use the Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings; and

(g) Preservation incentives and adaptive reuse policies, including policies concerning adaptive reuse projects permitted under Section 12.24 X 12 of this Code.

**4. Modification of a City Planning Commission Approved Preservation Plan.** After approval by the City Planning Commission, a Preservation Plan shall be reviewed by the Board at least every two years. Any modifications to the Plan resulting from the review shall be processed pursuant to the provisions of Subsection E, above.

#### **F. Procedures for Establishment, Boundary Change or Repeal of a Preservation Zone.**

**1. Requirements.** The processing of an initiation or an application to establish, change the boundaries of or repeal a Preservation Zone shall conform with all the requirements of Section 12.32 A through D of this Code and the following additional requirements.

##### **2. Initiation of Preservation Zone.**

(a) **By City Council, the City Planning Commission, the Director of Planning and the Cultural Heritage Commission.** In addition to the provisions

of LAMC 12.32 A, the Cultural Heritage Commission may initiate proceedings to establish, repeal, or change the boundaries of a Preservation Zone. Upon initiation by City Council, the City Planning Commission, the Director of Planning, or the Cultural Heritage Commission, a Historic Resources Survey shall be prepared, pursuant to Subdivision 3, below.

**(b) By Application.** The proceedings for the establishment of a Preservation Zone may also be initiated by Owners or Renters of property within the boundaries of the proposed or existing Preservation Zone, pursuant to Section 12.32 S 1 (c)(2) of this Code.

**(1)** An Historic Resources Survey shall not be prepared for a proposed Preservation Zone until such an application is verified by the Planning Department to contain the signatures of at least 75 percent of the Owners or lessees of property within the proposed district, pursuant to the requirements of Section 12.32 S 1 (c)(2) of this Code.

**(2)** The application shall not be deemed complete until the requirements of Subsection F 2 (b)(1), above are met and an Historic Resources Survey for the proposed Preservation Zone has been certified by the Cultural Heritage Commission pursuant to Subdivision 4 (a), below.

### **3. Historic Resources Survey.**

**(a) Purpose.** Each Preservation Zone shall have an Historic Resources Survey, which identifies all Contributing and Non-Contributing Elements and is certified as to its accuracy and completeness by the Cultural Heritage Commission.

**(b) Context Statement.** In addition to the requirements above, the historic resource survey shall also include a context statement supporting a finding establishing the relation between the physical environment of the Preservation Zone and its history, thereby allowing the identification of Historic features in the area as contributing or non-contributing. The context statement shall represent the history of the area by theme, place, and time. It shall define the various Historical factors which shaped the development of the area. It shall define a period of significance for the Preservation Zone, and relate Historic features to that period of significance. It may include, but not be limited to, Historical activities or events, associations with Historic personages, architectural styles and movements, master architects, designers, building types, building materials, landscape design, or pattern of physical development that influenced the character of the Preservation Zone at a particular time in history.

**(c) Finding of Contribution.** For the purposes of this section, no building, structure, Landscaping, or Natural Feature shall be considered a Contributing Element unless it is identified as a Contributing Element in the historic resource survey for the applicable Preservation Zone. Features designated as contributing shall meet one or more of the following criteria:

(1) adds to the Historic architectural qualities or Historic associations for which a property is significant because it was present during the period of significance, and possesses Historic integrity reflecting its character at that time; or

(2) owing to its unique location or singular physical characteristics, represents an established feature of the neighborhood, community or city; or

(3) retaining the building, structure, Landscaping, or Natural Feature, would contribute to the preservation and protection of an Historic place or area of Historic interest in the City.

**(d) Modification of a Previously Certified Historic Resources Survey.** The City Council, City Planning Commission, or Director may find that a previously certified Historic Resource Survey needs to be modified, and may call for a revision, re-survey, or partial re-survey to a previously certified survey. Modifications, including boundary changes, re-surveys, partial re-surveys, and minor corrections of a previously certified Historic Resources Survey shall be processed as follows:

(1) Revisions involving a boundary change, expansion, or contraction of a Preservation Zone shall be certified by the Cultural Heritage Commission as to the accuracy of the survey, and shall be forwarded to the City Planning Commission and the City Council for final approval.

(2) Revisions involving a re-survey or partial re-survey of an existing Preservation Zone shall be certified by the Cultural Heritage Commission as to the accuracy of the survey, and shall be forwarded to the City Planning Commission for final approval.

(3) The correction of technical errors and omissions in a previously certified Historic Resource Survey can be made by the Director based on input from the Cultural Heritage Commission.

#### **4. Approval Process.**

**(a) Cultural Heritage Commission Determination.** The Cultural Heritage Commission shall certify each Historic Resources Survey as to its accuracy and completeness, and the establishment of or change in boundaries of a Preservation Zone upon (1) a majority vote and (2) a written finding that structures, Landscaping, and Natural Features within the Preservation Zone meet one or more of criteria (1) through (3), inclusive, in Subdivision 3 (c) of Subsection F within 45 days from the date of the submission to the Commission. This time limit may be extended for a specified further time period if the Cultural Heritage Commission requests an extension, in writing, from the City Planning Commission. Upon action, or failure to act, the Cultural Heritage Commission shall transmit their determination, comments, and any related files to the City Planning Commission for recommendation.

**(b) City Planning Commission Approval.** The City Planning Commission shall make its report and recommendation to approve, approve with changes, or disapprove the consideration to establish, repeal, or change the boundaries of a Preservation Zone, pursuant to Section 12.32 C of this Code. In granting approval, the City Planning Commission shall find that the proposed boundaries are appropriate and make the findings of contribution required in Subsection F 3 (c). The City Planning Commission shall also carefully consider the Historic Resources Survey and the determination of the Cultural Heritage Commission. The Director and the City Planning Commission may recommend conditions to be included in the initial Preservation Plan for a specific Preservation Zone, as appropriate to further the purpose of this section.

**(c) City Council.** Pursuant to Section 12.32 C 7 of this Code, the City Council may approve or disapprove the establishment, repeal, or change in the boundaries of a Preservation Zone. The City Council may require that a specific Preservation Zone does not take effect until a Preservation Plan for the Preservation Zone is first approved by the City Planning Commission.

**G. Review of Projects in Historic Preservation Overlay Zones.** All Projects within Preservation Zones, except as exempted in Subsection H, shall be submitted in conjunction with an application, if necessary, to the Department of City Planning upon a form provided for that purpose. Upon receipt of an application, the Director shall review a request and find whether the Project requires a Certificate of Appropriateness, pursuant to Subsection K; a Certificate of Compatibility, pursuant to Subsection L; or is eligible for review under Conforming Work on Contributing Elements, pursuant to Subsection I; or Conforming Work on Non-Contributing Elements, pursuant to Subsection J.

**H. Exemptions.** The provisions of this ordinance shall not apply to the following:

1. The correction of Emergency or Hazardous Conditions where the Department of Building and Safety, Housing Department, or other enforcement agency has determined that emergency or hazardous conditions currently exist and the emergency or hazardous conditions must be corrected in the interest of the public health, safety and welfare. When feasible, the Department of Building and Safety, Housing Department, or other enforcement agency should consult with the Director on how to correct the hazardous condition, consistent with the goals of the Preservation Zone. However, any other work shall comply with the provisions of this section.

2. Department of Public Works improvements located, in whole or in part, within a Preservation Zone, where the Director finds:

(a) That the certified Historic Resources Survey for the Preservation Zone does not identify any Contributing Elements located within the Right-of-Way and/or where the Right-of-Way is not specifically addressed in the approved Preservation Plan for the Preservation Zone; and

(b) Where the Department of Public Works has completed the CEQA review of the proposed improvement, and the review has determined that the improvement is exempt from CEQA, or will have no potentially significant environmental impacts.

The relevant Board shall be notified of the Project, given a description of the Project, and an opportunity to comment.

3. Work authorized by an approved Historical Property Contract by the City Council, or

4. Where a building, structure, Landscaping, Natural Feature or Lot has been designated as a City Historic-Cultural Monument by the City Council, unless proposed for demolition.

However, those properties with Federal or State historic designation which are not designated as City Historic-Cultural Monuments or do not have a City Historical Property Contract are not exempt from review under this ordinance.

5. Where the type of work has been specifically deemed Exempt from review as set forth in the approved Preservation Plan for a specific Preservation Zone.

**I. Conforming Work on Contributing Elements.** Conforming Work on Contributing Elements includes Restoration work, Maintenance and Repair, Additions of less than 250 square feet with no increase in height and which are not located within the front yard or street-side yard, and demolition taken in response to natural disaster.

Conforming Work meeting the criteria set forth in this subsection shall not require a Certificate of Appropriateness for Contributing Elements pursuant to Subsection K.

**1. Procedure.** Pursuant to Subsection G, the Director shall forward applications for Conforming Work on Contributing Elements to the Board for conformance review and sign off. The Board may delegate its review authority to the Director of Planning as specified in the Preservation Plan approved for the Preservation Zone.

**2. Review Criteria.** A request for Conforming Work on Contributing Elements shall be reviewed for conformity with the Preservation Plan for the Preservation Zone, or if none exists, the Secretary of Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings, and at least one of following conditions:

(a) Where the building, structure, Landscaping, or Natural Feature within the Preservation Zone is being restored to its original appearance; or

(b) Where a building, structure, Landscaping, or Natural Feature within a Preservation Zone has been damaged by fire, earthquake or other natural disaster to the extent that it cannot be repaired or restored with reasonable diligence and where demolition of the structure, Landscaping, Natural Feature or Lot is being requested (subject to the provisions of Public Resources Code Section 5028, where applicable);

(c) Where Maintenance or Repair work is undertaken with respect to any building, structure, Landscaping, Natural Feature or lot, or the work does not require the issuance of a building permit, pursuant to Section 91.106.2 of this Code; or

(d) Where the Project consists of an Addition of less than 250 square feet to any building, structure, the Addition is not located within the front yard or street-side yard, and no increase in height is proposed.

**3. Time to Act.** The Board shall act on the request for Conforming Work on Contributing Elements at its next agendized Board meeting within 21 days of the Director deeming an application complete, unless the applicant and the Director mutually agree in writing to an extension of time. The applicant may request a transfer of jurisdiction to the Director if the Board fails to act within 21 days. Applications reviewed under Conforming Work shall be agendized by the Board.

**4. Certification.** The Board shall review and sign off a request for Conforming Work on Contributing Elements if it finds that the work meets the criteria as set forth in Subdivision 2, above. The Board does not have the authority to impose



conditions on Conforming Work. If the Board finds that the work does not meet the criteria, as set forth in Subdivision 2, above, it shall specify in writing as to why.

5. If an application fails to conform to the criteria of Conforming Work on Contributing Elements, an applicant may elect to file for review under the Certificate of Appropriateness procedure pursuant to Subsection K.

**J. Conforming Work on Non-Contributing Elements.** Conforming Work on Non-Contributing Elements includes work undertaken on any building, structure, Natural Feature, lot, or Landscaping, that is not listed as a Contributing Element in the Historic Resources Survey, or that is not listed in the Historic Resources Survey; except that, the construction of a new building or building replacement, or the demolition of buildings or structures not listed as Contributing Elements shall not qualify as conforming work on Non-Contributing Elements. The relocation of buildings or structures dating from the Preservation Zone's period of significance onto a lot designated as a Non-Contributing Element in a Preservation Zone, are eligible for review under Conforming Work on Non-Contributors.

**1. Procedure.** Pursuant to Subsection G, the Director shall forward applications for Conforming Work on Non-Contributing Elements to the Board for conformance review and sign off. The Board may delegate its review authority to the Director as specified in the Preservation Plan approved for the Preservation Zone.

**2. Review Criteria.** A request for Conforming Work on Non-Contributing Elements shall be signed off by the Board if they find: the work involves the relocation of buildings or structures dating from the Preservation Zone's period of significance onto a lot in the Preservation Zone; or the work is undertaken solely on a feature within the Preservation Zone that is identified as Non-Contributing in the Historic Resources Survey, or not listed in the Historic Resources Survey, and the work does not involve the construction of a new building, building replacement or demolition.

**3. Time to Act.** The Board shall act on a request for Conforming Work on Non-Contributing Elements at its next agendaized Board meeting within 21 days of the Director deeming an application complete, unless the applicant and the Director mutually agree in writing to an extension of time. The applicant may request a transfer of jurisdiction to the Director if the Board fails to act within the specified time. Applications reviewed under Conforming Work shall be agendaized by the Board.

**4. Certification.** The Board shall review and sign off a request for Conforming Work on Non-Contributing Elements if it finds that the work meets the criteria as

set forth in Subdivision 2, above. The Board does not have the authority to impose conditions on Conforming Work. If the Board finds that the work does not meet the criteria, as set forth in Subdivision 2, above, it shall specify in writing as to why.

5. If an application fails to conform to the criteria of Conforming Work on Non-Contributing Elements, an applicant may elect to file for review under the Certificate of Compatibility procedure pursuant to Subsection L.

## **K. Certificate of Appropriateness for Contributing Elements.**

**1. Purpose.** It is the intent of this section to require the issuance of a Certificate of Appropriateness for any Project affecting a Contributing Element, except as set forth in Subdivision 2(b), below. It is the further intent of this section to require a Certificate of Appropriateness for some Projects which may, or may not, require a building permit, including, but not limited to, changing exterior paint color, removal of significant trees or Landscaping, installation or removal of fencing, window and door replacement which are character-defining features of architectural styles, changes to public spaces and similar Projects. However, an applicant not approved under Subsection I may elect to file for a Certificate of Appropriateness.

### **2. Requirements.**

**(a) Prohibition.** No person shall construct, add to, alter, demolish, relocate or remove any building, structure, Landscaping, or Natural Feature designated as contributing in the Historic Resources Survey for a Preservation Zone unless a Certificate of Appropriateness has been approved for that action pursuant to this section, with the exception of Conforming Work on Contributing Elements, which shall not require a Certificate of Appropriateness. No Certificate of Appropriateness shall be approved unless the plans for the construction, demolition, Alteration, Addition, relocation, or removal conform with the provisions of this section. Any approval, conditional approval, or denial shall include written findings in support.

**(b) Conforming Work.** Nothing in this section shall be construed as to require a Certificate of Appropriateness for the ordinary Maintenance and Repair of any exterior architectural feature of a property within a Preservation Zone, which does not involve a change in design, material, color, or outward appearance. Work meeting the criteria for Conforming Work on Contributing Elements shall not require a Certificate of Appropriateness.

### **3. Procedures For Obtaining A Certificate of Appropriateness.**

(a) Any plan for the construction, Addition, Alteration, demolition, Reconstruction, relocation or removal of a building, structure, Landscaping, or Natural Feature, or any combination designated as contributing in the Historic Resources Survey for a Preservation Zone shall be submitted, in conjunction with an application, to the Department of City Planning upon a form provided for that purpose. Upon an application being deemed complete by the Director, one copy each of the application and relevant documents shall be mailed by the Department of City Planning to both the Cultural Heritage Commission and to each Boardmember for the Preservation Zone for evaluation.

**(b) Cultural Heritage Commission and Board Recommendations.**

After notice and hearing pursuant to Subsection M below, the Cultural Heritage Commission and the Board shall submit its recommendation to the Director as to whether the Certificate should be approved, conditionally approved or disapproved. In the event that the Cultural Heritage Commission or Board does not submit its recommendations within 30 days of the postmarked date of mailing of the application from the City Planning Department, the Cultural Heritage Commission or Board shall be deemed to have forfeited all jurisdiction in the matter and the Certificate may be approved, conditionally approved or disapproved as filed. The applicant and the Director may mutually agree in writing to a longer period of time for the Board to act.

**(c) Director and Area Planning Commission Determination.** The Director shall have the authority to approve, conditionally approve or disapprove a Certificate of Appropriateness for construction, Addition, Alteration or Reconstruction. The Area Planning Commissions shall have the jurisdiction to approve, conditionally approve or disapprove a Certificate of Appropriateness for demolition, removal or relocation.

**(d) Time to Act.** The Director or Area Planning Commission, whichever has jurisdiction, shall render a determination on any Certificate of Appropriateness within 75 days of an application being deemed complete, unless the applicant and the Director mutually consent in writing to a longer period. A copy of the determination shall be mailed to the applicant, the Board, the Cultural Heritage Commission and any other interested parties. No Certificate of Appropriateness shall be issued until the appeal period, as set forth in Subsection N has expired or until any appeal has been resolved.

**(e) Other City approvals.** The requirements for a Certificate of Appropriateness are in Addition to other City approvals (building permits, variances, *etc.*) or other legal requirements, such as Public Resources Code Section 5028, which may be required. The time periods specified above may be extended if necessary with the written mutual consent of the applicant and the Director.

**4. Standards for Issuance of Certificate of Appropriateness for Construction, Addition, Alteration, or Reconstruction.** The Director shall base a determination whether to approve, conditionally approve or disapprove a Certificate of Appropriateness for construction, Addition, Alteration or Reconstruction on each of the following:

(a) If no Preservation Plan exists; whether the Project complies with Standards for Rehabilitation approved by the United States Secretary of the Interior considering the following factors:

- (1) architectural design;
- (2) height, bulk, and massing of buildings and structures;
- (3) lot coverage and orientation of buildings;
- (4) color and texture of surface materials;
- (5) grading and site development;
- (6) Landscaping;
- (7) changes to Natural Features;
- (8) antennas, satellite dishes and solar collectors;
- (9) off-street parking;
- (10) light fixtures and street furniture;
- (11) steps, walls, fencing, doors, windows, screens and security grills;
- (12) yards and setbacks; or
- (13) signs; and

(b) Whether the Project protects and preserves the Historic and architectural qualities and the physical characteristics which make the building, structure, landscape, or Natural Feature a Contributing Element of the Preservation Zone; or

(c) If a Preservation Plan exists; whether the Project complies with the Preservation Plan approved by the City Planning Commission for the Preservation Zone.

**5. Standards for Issuance of Certificate of Appropriateness for Demolition, Removal or Relocation.** Any person proposing to demolish, remove or relocate any contributing building, structure, Landscaping, or Natural Feature within a Preservation Zone not qualifying as Conforming Work on Contributing Elements shall apply for a Certificate of Appropriateness and the appropriate environmental review.

No Certificate of Appropriateness shall be issued to demolish, remove or relocate any building, structure, Landscaping, Natural Feature or Lot within a Preservation Zone that is designated as a Contributing Element and the application shall be denied unless the Owner can demonstrate to the Area Planning Commission that the Owner would be deprived of all economically viable use of the property. In making its determination, the Area Planning Commission shall consider any evidence presented concerning the following:

(a) An opinion regarding the structural soundness of the structure and its suitability for continued use, renovation, Restoration or Rehabilitation from a licensed engineer or architect who meets the Secretary of the Interior's Professional Qualification Standards as established by the Code of Federal Regulation, 36 CFR Part 61. This opinion shall be based on the Secretary of the Interior's Standards for Architectural and Engineering Documentation with Guidelines;

(b) An estimate of the cost of the proposed Alteration, construction, demolition, or removal and an estimate of any additional cost that would be incurred to comply with the recommendation of the Board for changes necessary for it to be approved;

(c) An estimate of the market value of the property in its current condition; after completion of the proposed Alteration, construction, demolition, or removal; after any expenditure necessary to comply with the recommendation of the Board for changes necessary for the Area Planning Commission to approve a Certificate of Appropriateness; and, in the case of a proposed demolition, after renovation of the existing structure for continued use;

(d) In the case of a proposed demolition, an estimate from architects, developers, real estate consultants, appraisers, or other real estate professionals experienced in Rehabilitation as to the economic feasibility of Restoration, renovation or Rehabilitation of any existing structure or objects. This shall

include tax incentives and any special funding sources, or government incentives which may be available.

#### **L. Certificate of Compatibility for Non-Contributing Elements.**

**1. Purpose.** The construction of a new building or structure on a lot designated as a Non-Contributing Element, the replacement of existing Non-Contributing Elements, the relocation of buildings or structures not dating from the Preservation Zone's period of significance onto a lot designated as a Non-Contributing Element, and the demolition of any building or structure on a lot designated as a Non-Contributing Element, shall require a Certificate of Compatibility to assure compatibility with the character of the Preservation Zone and to assure that the construction or demolition work is undertaken in a manner that does not impair the essential form and integrity of the Historic character of its environment. An applicant not approved under Subsection J may elect to file for a Certificate of Compatibility.

Other types of work solely involving Non-Contributing Elements, including the relocation of buildings or structures dating from the Preservation Zone's period of significance onto a lot designated as a Non-Contributing Element, are eligible for review under Conforming Work on Non-Contributors as set forth in Subsection J. The Director shall review a request, pursuant to Subsection G and find whether the application is eligible for Conforming Work on Non-Contributors as outlined in Subsection J or requires a Certificate of Compatibility.

**2. Prohibition.** No person shall construct a new building or structure on a lot designated as a Non-Contributing Element, replace any existing building or structure designated as a Non-Contributing Element or not listed in the Historic Resources Survey for the Preservation Zone or demolish any building or structure on a lot designated as a Non-Contributing Element unless a Certificate of Compatibility has been approved for that action pursuant to this section. No Certificate of Compatibility shall be approved unless the plans for construction, replacement or demolition conforms with the provisions of this section. Any approval, conditional approval, or denial shall include written findings in support.

#### **3. Procedures For Obtaining A Certificate of Compatibility.**

**(a)** Any plan for the construction of a new building or structure on a lot designated as a Non-Contributing Element, the replacement of existing Non-Contributing Elements, the relocation of buildings or structures not dating from the Preservation Zone's period of significance onto a lot designated as a Non-Contributing Element, or the demolition of any building or structure on a lot designated as a Non-Contributing Element, shall be submitted, in conjunction with an application, to the Department of City Planning upon a form provided for

that purpose. Upon an application being deemed complete by the Director, one copy of the application and relevant documents shall be mailed by the Department of City Planning to each Boardmember of the Preservation Zone for evaluation.

**(b) Board Recommendation.** After notice and hearing pursuant to Subsection M below, the Board shall submit its recommendation to the Director as to whether the Certificate of Compatibility should be approved, conditionally approved, or disapproved within 30 days of the postmarked date of mailing of the application from the City Planning Department. In the event the Board does not submit its recommendation within 30 days, the Board shall forfeit all jurisdiction. The applicant and the Director may mutually agree in writing to a longer period of time for the Board to act.

**(c) Director Determination.** The Director shall have the authority to approve, conditionally approve or disapprove a Certificate of Compatibility for the construction of a new building or structure on a lot designated as a Non-Contributing Element, the replacement of existing Non-Contributing Elements, the relocation of buildings or structures not dating from the Preservation Zone's period of significance onto a lot designated as a Non-Contributing Element, or the demolition of any building or structure on a lot designated as a Non-Contributing Element.

**(d) Time to Act.** The Director shall render a determination on a Certificate of Compatibility within 75 days of an application being deemed complete, unless the applicant and the Director mutually consent in writing to a longer period. A copy of the determination shall be mailed to the applicant, the Board, and any other interested parties. No Certificate of Compatibility shall be issued until the appeal period, as set forth in Subsection N, has expired or until any appeal has been resolved.

**(e) Other City approvals.** The requirements for a Certificate of Compatibility are in addition to other City approvals (building permits, variances, *etc.*) and other legal requirements, such as Public Resources Code Section 5028, which may be required. The time periods specified above may be extended if necessary with the written mutual consent of the applicant and the Director.

**4. Standards for Issuance of Certificate of Compatibility for New Building Construction or Replacement, and the Relocation of Buildings or Structures Not Dating from the Preservation Zone's Period of Significance Onto a Lot Designated as a Non-Contributing Element.** The Director shall base a determination whether to approve, conditionally approve or disapprove a Certificate of Compatibility on each of the following:

(a) If no Preservation Plan exists; whether the following aspects of the Project do not impair the essential form and integrity of the Historic character of its surrounding built environment, considering the following factors;

- (1) architectural design;
- (2) height, bulk, and massing of buildings and structures;
- (3) lot coverage and orientation of buildings;
- (4) color and texture of surface materials;
- (5) grading and lot development;
- (6) Landscaping;
- (7) changes to Natural Features;
- (8) steps, walls, fencing, doors, windows, screens, and security grills;
- (9) yards and setbacks;
- (10) off street parking;
- (11) light fixtures and street furniture;
- (12) antennas, satellite dishes and solar collectors; or
- (13) signs.

New construction shall not destroy Historic features or materials that characterize the property. The design of new construction shall subtly differentiate the new construction from the surrounding Historic built fabric, and shall be contextually compatible with the massing, size, scale, and architectural features of nearby structures in the Preservation Zone; or

(b) whether the Project complies with the Preservation Plan approved by the City Planning Commission for the Preservation Zone.

**5. Certificates of Compatibility for the Demolition of Non-Contributing Elements.** After notice and hearing pursuant to Subsection M below, the Board shall submit its comments on a request to demolish a Non-Contributing Element, considering the impact(s) of the demolition of the Non-Contributing Element to



the essential form and integrity of the Historic character of its surrounding built environment within 30 days of the postmarked date of mailing of the application from the City Planning Department. In the event the Board does not submit its comment within 30 days, the Board shall forfeit all jurisdiction. The applicant and the Director may mutually agree in writing to a longer period of time for the Board to comment.

**M. Notice and Public Hearing.** Before making its recommendation to approve, conditionally approve or disapprove an application pursuant to this section for a Certificate of Appropriateness or Certificate of Compatibility, the Board shall hold a public hearing on the matter. The applicant shall notify the Owners and occupants of all properties abutting, across the street or alley from, or having a common corner with the subject property at least ten days prior to the date of the hearing. Notice of the public hearing shall be posted by the applicant in a conspicuous place on the subject property at least ten days prior to the date of the public hearing.

(1) A copy of the Board's recommendation pursuant to Subsection K 3 (b) regarding a Certificate of Appropriateness or Subsection L 3 (b) regarding a Certificate of Compatibility shall be sent to the Director.

(2) A copy of the final determination by the Director, or Area Planning Commission shall be mailed to the Board, to the Cultural Heritage Commission, to the applicant, and to other interested parties.

**N. Appeals.** For any application for a Certificate of Appropriateness pursuant to Subsection K or a Certificate of Compatibility pursuant to Subsection L, the action of the Director or the Area Planning Commission shall be deemed to be final unless appealed. No Certificate of Appropriateness or Certificate of Compatibility, shall be deemed approved or issued until the time period for appeal has expired.

(1) An initial decision of the Director is appealable to the Area Planning Commission.

(2) An initial decision by the Area Planning Commission is appealable to the City Council.

An appeal may be filed by the applicant or any aggrieved party. An appeal may also be filed by the Mayor or a member of the City Council. Unless a Board member is an applicant, he or she may not appeal any initial decision of the Director or Area Planning Commission as it pertains to this section. An appeal shall be filed at the public counter of the Planning Department within 15 days of the date of the decision to approve, conditionally approve, or disapprove the application for Certificate of Appropriateness or Certificate of Compatibility. The appeal shall set forth specifically how the petitioner believes the findings and decision are in error. An appeal shall be

filed in triplicate, and the Planning Department shall forward a copy to the Board and the Cultural Heritage Commission. The appellate body may grant, conditionally grant or deny the appeal. Before acting on any appeal, the appellate body shall set the matter for hearing, giving a minimum of 15 days notice to the applicant, the appellant, the Cultural Heritage Commission, the relevant Board and any other interested parties of record. The failure of the appellate body to act upon an appeal within 75 days after the expiration of the appeal period or within an additional period as may be agreed upon by the applicant and the appellate body shall be deemed a denial of the appeal and the original action on the matter shall become final.

**O. Authority of Cultural Heritage Commission not Affected.** Notwithstanding any provisions of this section, nothing here shall be construed as superseding or overriding the Cultural Heritage Commission's authority as provided in Los Angeles Administrative Code Sections 22.132 and 22.133.

**P. Publicly Owned Property.** The provisions of this section shall apply to any building, structure, Landscaping, Natural Feature or lot within a Preservation Zone which is owned or leased by a public entity to the extent permitted by law.

**Q. Enforcement.** The Department of Building and Safety, the Housing Department, or any successor agencies, whichever has jurisdiction, shall make all inspections of properties which are in violation of this section when apprized that work has been done or is required to be done pursuant to a building permit. Violations, the correction of which do not require a building permit, shall be investigated and resolved jointly by the Planning Department, the Department of Building and Safety, the Housing Department, or any successor agencies, whichever has jurisdiction, and if a violation is found, the Planning Department may then request the Department of Building and Safety, the Housing Department or any successor agencies to issue appropriate orders for compliance. Any person who has failed to comply with the provisions of this section shall be subject to the provisions of Section 11.00 (m) of this Code. The Owner of the property in violation shall be assessed a minimum inspection fee, as specified in Section 98.0412 of this Code for each site inspection.

**R. Injunctive Relief.** Where it appears that the Owner, occupant or person in charge of a building, structure, Landscaping, Natural Feature, lot or area within a Preservation Zone threatens, permits, is about to do or is doing any work or activity in violation of this section, the City Attorney may forthwith apply to an appropriate court for a temporary restraining order, preliminary or permanent injunction, or other or further relief as appears appropriate.

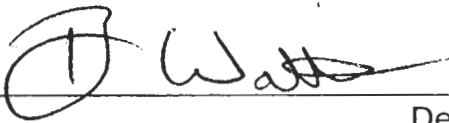
**S. Termination.** Any Certificate of Appropriateness, Certificate of Compatibility, or Conforming Work which has been approved under the provisions of this section shall expire 24 months from the date of issuance if the work authorized is not commenced within this time period. Further, the Certificate of Appropriateness, Certificate of Compatibility, or Conforming Work will expire if the work authorized is not completed within five years of the date of issuance.



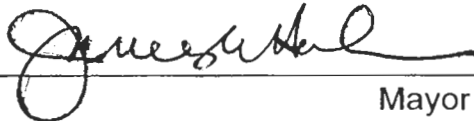
Sec. 2. The City Clerk shall certify to the passage of this ordinance and have it published in accordance with Council policy, either in a daily newspaper circulated in the City of Los Angeles or by posting for ten days in three public places in the City of Los Angeles: one copy on the bulletin board located in the Main Street lobby to the City Hall; one copy on the bulletin board located at the ground level at the Los Angeles Street entrance to the Los Angeles Police Department; and one copy on the bulletin board located at the Temple Street entrance to the Los Angeles County Hall of Records.

I hereby certify that this ordinance was passed by the Council of the City of Los Angeles, at its meeting of MAR 19 2004

J. MICHAEL CAREY, City Clerk

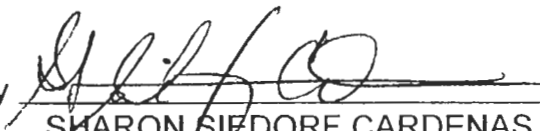
By   
Deputy

Approved MAR 30 2004

  
Mayor

Approved as to Form and Legality

Rockard J. Delgadillo, City Attorney

By   
SHARON SIEDORF CARDENAS  
Assistant City Attorney

Date MAR 03 2004

Pursuant to Charter Section 559, I approve this ordinance on behalf of the City Planning Commission and recommend it be adopted . . . . .

February 27, 2004

see attached report.

  
CON HOWIE  
Director of Planning

File No(s). CF 02-0926; CPC 2003-1501 CA



DECLARATION OF POSTING ORDINANCE

I, MARIA C. RICO, state as follows: I am, and was at all times hereinafter mentioned, a resident of the State of California, over the age of eighteen years, and a Deputy City Clerk of the City of Los Angeles, California.

Ordinance No. 175891 - Amending Section 12.20.3 of the L.A.M.C. to modify procedures within the Historic Preservation Overlay Zones - CPC 2003-1501 CA - a copy of which is hereto attached, was finally adopted by the Los Angeles City Council on March 19, 2004, and under the direction of said City Council and the City Clerk, pursuant to Section 251 of the Charter of the City of Los Angeles and Ordinance No. 172959, on April 2, 2004, I posted a true copy of said ordinance at each of three public places located in the City of Los Angeles, California, as follows: 1) One copy on the bulletin board at the Main Street entrance to Los Angeles City Hall; 2) one copy on the bulletin board at the ground level Los Angeles Street entrance to the Los Angeles Police Department; and 3) one copy on the bulletin board at the Temple Street entrance to the Hall of Records of the County of Los Angeles.

Copies of said ordinance were posted conspicuously beginning on April 2, 2004 and will be continuously posted for ten or more days.

I declare under penalty of perjury that the foregoing is true and correct.

Signed this 2nd day of April 2004 at Los Angeles, California.

  
Maria C. Rico, Deputy City Clerk

Ordinance Effective Date: May 12, 2004 Council File No. 02-0926

(Rev. 3/21/03)



**APPENDIX F**

**HPOZ PROCESS OVERVIEW**





## PROCESS OVERVIEW

The Historic Preservation Overlay Zone permit process has different levels of review for different types of projects. The following are the four types of project review within an HPOZ. For more information on which review type is appropriate for a certain project, contact City Planning Staff.

1. Certificate of Appropriateness (COA). The Certificate of Appropriateness procedure is the review process required when there is significant work on elements identified as Contributing in the Historic Resources Survey.
2. Certificate of Compatibility (CCMP). The Certificate of Compatibility procedure is for the review of new construction on vacant lots, including building replacement or for demolition and reconstruction for elements identified as Non-Contributing or not listed in the Historic Resources Survey.
3. Conforming Work on Contributing Elements (CWC). Conforming Work on Contributing Elements is a review process for the following types of work:
  - a) Restoration work
  - b) Demolition in response to natural disaster
  - c) Ordinary Maintenance and Repair
  - d) Additions of less than 250 square feet with no increase in height and which are not located within the front yard or street-side yard
  - e) Work on Non-Contributing properties other than building replacement or new construction on vacant lots.
4. Conforming Work on Non-Contributing Elements (CWNC). Conforming Work on Non-Contributing Elements is a review process for the following types of work:
  - a) Relocation of buildings or structures dating from the Preservation Zone's period of significance onto a lot in the Preservation Zone.
  - b) Work that is undertaken solely on an element that is identified as Non-contributing in the Historic Resource Survey, or not listed in the Historic Resource Survey.
  - c) Work that does not involve the construction of a new building, or building replacement.
  - d) The relocation of buildings or structures dating from Pico-Union's periods of significance onto a lot designated as a Non-Contributing Element in the zone.

The four permit processes are summarized below. Upon receipt of an application, the HPOZ Planner for the Pico-Union HPOZ will determine if the

Project requires a Certificate of Appropriateness, a Certificate of Compatibility, or is eligible for review under Conforming Work for Contributing Elements or Conforming Work for Non-Contributing Elements per Section 12.20.3 (H) of the HPOZ Ordinance.

Choose the applicable permit for the proposed Project and follow the steps to obtain an HPOZ permit from the Department of City Planning. Please consult the HPOZ Ordinance language located in the Appendix of this plan for a better understanding of these requirements.

### **Conforming Work on Contributing Elements 12.20.3(I)1**

1. Contact Planning Staff. HPOZ Planner schedules project for conformance review and sign-off at next HPOZ Board meeting, unless project is considered exempt.
2. Materials checklist and requirements are given to applicant by HPOZ Planner.
3. Submit materials checklist and requirements to HPOZ Planner.
4. Project is reviewed by the HPOZ Board at the scheduled meeting. Board reviews for conformity with the Preservation Plan and the HPOZ Ordinance.
5. After conformance review and sign-off, applicant may obtain required building permits from the Department of Building and Safety (if required, other regulations may apply).

### **Conforming Work on Non-Contributing Elements 12.20.3(J)1**

1. Contact Planning Staff. HPOZ Planner schedules project for conformance review and sign-off at next HPOZ Board meeting.
2. Materials checklist and requirements (See APPENDIX F) are given to applicant by HPOZ Planner.
3. Submit materials checklist and requirements to HPOZ Planner.
4. Project is reviewed by the HPOZ Board at the scheduled meeting. Board reviews for conformance with HPOZ Ordinance.
5. After conformance review and sign-off, applicant may obtain required building permits from the Department of Building and Safety (if required, other regulations may apply).

### **Certificate of Appropriateness (COA) 12.20.3 (K)3**

1. Contact Planning Staff. A COA consultation may be scheduled with the HPOZ Board.
2. Consultation (if requested by the applicant), with the HPOZ Board to review project at HPOZ meeting.
3. COA application requirements are given to applicant by HPOZ Planner.
4. Get application and materials authorized by HPOZ Planner for submittal to City Planning Public Counter.

5. HPOZ Planner schedules a Public Hearing, per Section 12.20.3 (L) of the Los Angeles Municipal Code (LAMC) with the HPOZ Board and sends case information to the Cultural Heritage Commission (CHC).
6. COA is reviewed by the HPOZ Board at the scheduled hearing and independently by the CHC. Board and CHC issues recommendations based on Preservation Plan and the HPOZ Ordinance.
7. Director of Planning issues a Director's Determination based on Section 12.20.3(L)3 of the HPOZ Ordinance.
8. Approved projects may obtain required building permits from the Department of Building and Safety (if required, other regulations may apply) after appeal period, if any.

### **Certificate of Compatibility (CCMP) 12.20.3(L)3**

1. Contact Planning Staff. A CCMP consultation may be scheduled with the HPOZ Board.
2. Consultation (if requested by the applicant), with the HPOZ Board to review project.
3. CCMP application requirements are given to applicant by HPOZ Planner.
4. Get application and materials authorized by HPOZ Planner for submittal to City Planning Public Counter.
5. HPOZ Planner schedules a Public Hearing, per Section 12.20.3 (M) of the LAMC with the HPOZ Board.
6. Project is reviewed by the HPOZ Board at the scheduled hearing. Board issues recommendation based on the Preservation Plan and the HPOZ Ordinance.
7. Director of Planning issues a Director's Determination based on Section 12.20.3(M)1 of the HPOZ Ordinance.
8. Approved projects may obtain required building permits from the Department of Building and Safety (if required, other regulations may apply) after appeal period, if any.



# Historic Preservation Overlay Zones

## What is an HPOZ and how does it work?

An Historic Preservation Overlay Zone, or HPOZ, is an area of the City which is designated as containing structures, landscaping, natural features or sites having historic, architectural, cultural or aesthetic significance. To receive such designation, areas must be adopted as an HPOZ by the City Planning Commission and the City Council through a zone change procedure that includes notification of all affected and nearby property owners and public hearings. Once designated, areas have an HPOZ overlay added to their zoning, and are subject to special regulations under Section 12.20.3 of the Los Angeles Municipal Code. Each HPOZ area has a five-member HPOZ Board to review and make recommendations on projects and promote historic preservation within the designated area. Most types of exterior changes or improvements to properties in an HPOZ area require written approval from the Planning Department.

## Who will be on the HPOZ Board?

The HPOZ Board will consist of five members, at least three of which must be renters or owners of property within an HPOZ. All members should have a knowledge of and interest in the culture, structures, sites, history and architecture of the HPOZ area, and if possible, experience in historic preservation. One member is appointed by the Mayor and must have extensive real estate or construction experience. One member who must be an owner or renter of property in the HPOZ is appointed by the City Council member representing the area. Two members, one of whom must be a licensed architect are appointed by the City's Cultural Heritage Commission. The final member is selected at large by a majority vote of the initial four members. Members normally serve a term of four years, although the initial terms are staggered to prevent a complete turnover of the Board at any one time. Appointed members may be removed or replaced by the appointing authority prior to the expiration or their term. The Board is only an advisory body to the City Planning Department. The Director of Planning (and the Area Planning Commission and City Council on appeals) has the authority to issue determinations, building permit sign-offs, and Certificates of Appropriateness.

## What is a "Contributing Structure" and how is it affected by an HPOZ?

A "contributing structure" is any structure identified by a Historic Resources Survey of an HPOZ area as contributing to the historic significance of the area. Any significant exterior work to a contributing structure, which also includes its demolition, removal or relocation, require approval of the City Planning Department through the issuance of a special permit called a "Certificate of Appropriateness". This requires the submission of a formal application form, detailed plans, and a fee of approximately \$300. The permit process may take up to 75 days, or longer if the initial decision is appealed. Certain less significant exterior work, like routine maintenance or changes to the exterior paint color or landscaping, are approved by the Planning Department without having to apply for a Certificate of Appropriateness and pay a fee. This review process usually takes only 3 to 21 days. In reviewing projects and issuing permits, the Planning Department considers recommendations of the local HPOZ Board and the City's Cultural Heritage Commission, as well as its own research and analysis.

## What are non-contributing structures and how are they affected by an HPOZ?

Any structure within an HPOZ area that is not identified as a contributing structure by a Historic Resources Survey area is considered "non-contributing". The HPOZ Board reviews exterior work or changes to a non-contributing structure, unless authority is delegated to the Director of Planning in an adopted Preservation Plan. The HPOZ Board is required to sign off on any request for any exterior work if they find that the work is undertaken solely on a feature within the HPOZ that has been identified as "non-contributing". Work that involves the construction of a new building, building replacement, or demolition requires a special permit called a "Certificate of Compatibility". As with a "Certificate of Appropriateness", this permit requires the submission of a formal application form, detailed plans, and a fee of approximately \$300 and may take up to 75 days, or longer if the initial decision is appealed.

## What are the possible advantages and disadvantages of being in an HPOZ?

HPOZ regulations and the HPOZ board work to preserve the unique, distinctive, historic and/or charming qualities of the neighborhood. National studies have shown that in most cases historic preservation zones like an HPOZ benefit property values, and the value of properties located in such zones tend to rise faster than that of similar properties that are not located within such preservation zones. In addition, there can be significant tax advantages to property owners who own and agree to maintain designated historic structures, which can include "contributing structures" (defined below) within an HPOZ. The HPOZ Board is also a source of expertise, and can often offer property owners excellent advice on cost-effective ways to remodel their properties to maintain and enhance their historical character, thereby further increasing their property values.

A disadvantage to living or owning property within an HPOZ is that such areas are subject to additional regulation that does not affect properties not located in an HPOZ. Most types of exterior changes or improvements must be approved by the Planning Department, which may take from 3 to 75 days. Projects which the Planning Department believes would degrade the historic character of buildings or the neighborhood may not be allowed.

## Is there an HPOZ in my community?

You may go to the Department of City Planning's website at [planning.lacity.org](http://planning.lacity.org) to see if there is an HPOZ in your community. Once at our website, go to General Plan then Community Plans, then select your Community Planning Area and choose Other Plans/Guidelines. If there is an HPOZ in your community it will be listed under this section.

**If I disagree with the Planning Department's decision about a project, can I appeal it?**

Yes. The approval or disapproval of "Certificates of Appropriateness", "Certificates of Compatibility", or any other written determination by the Director of Planning may be appealed to the Area Planning Commission. The approval or disapproval of "Certificates of Appropriates" for the demolition, removal or relocation of structures, features or sites issued by the Area Planning Commission (as the original permit jurisdiction, not on appeal) may be appealed to the City Council. All appeals must be filed within 15 days of the date of the action, and must be acted on within 75 days from the date filed. Decisions can be appealed only once. Original decisions by the Director of Planning that are appealable to the Area Planning Commission cannot be further appealed to the Council.

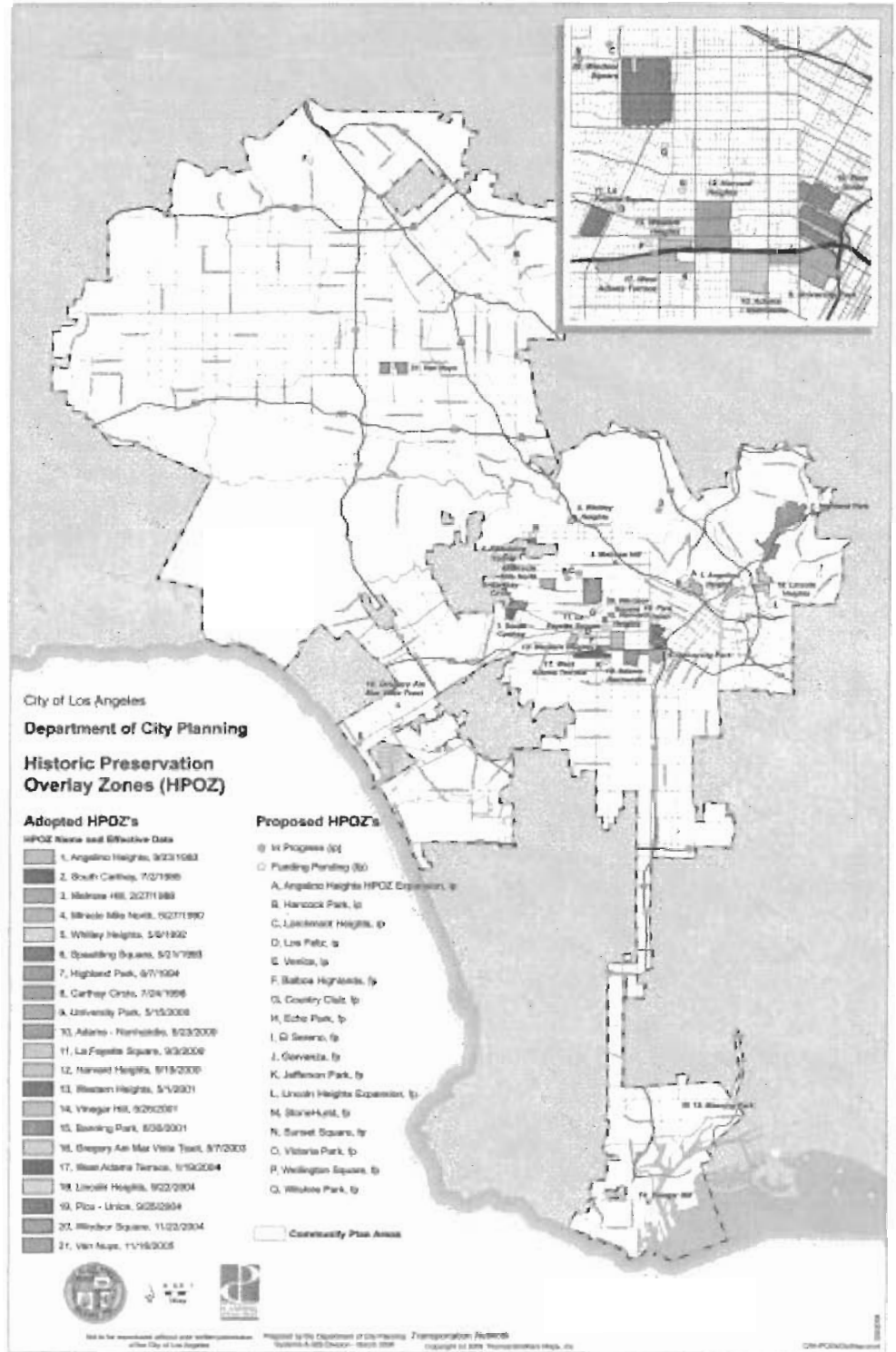
**Will an HPOZ help address other urban problems like crime, illegal dumping, poorly maintained properties, problems with street lights or trees etc.?**

Not directly. These kinds of issues are the responsibility of other agencies, and the HPOZ procedures and regulations under the Municipal Code are not designed to facilitate addressing them. However, the existence of an HPOZ can in some cases indirectly help to reduce or resolve problems of this nature. HPOZ Boards are generally knowledgeable about City government and may know better than many private citizens exactly what agency or individual to call to get prompt action on some type of neighborhood problem.

**When does an HPOZ become effective?**

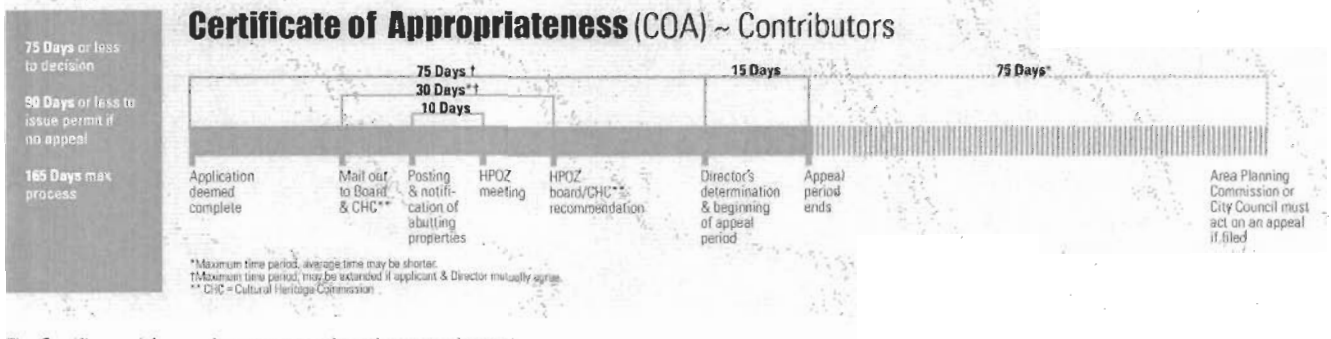
An HPOZ becomes effective only after the appropriate Historic Resources Survey is certified by the Cultural Heritage Commission and is adopted by the City Council. Once adopted, any project within the HPOZ boundaries is required to follow the Secretary of Interior Standards for Rehabilitation or the adopted Preservation Plan for that HPOZ.

**Current & Proposed HPOZ Districts within the City of LA**

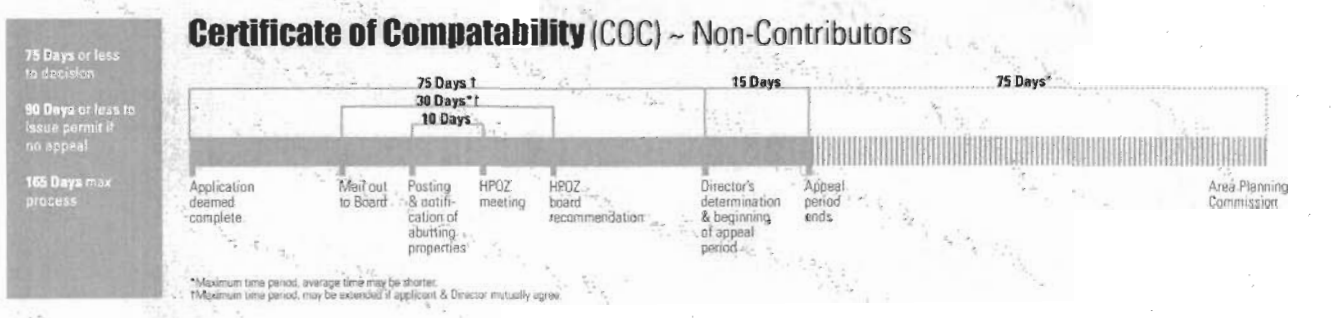


# The New "HP" Historic Preservation Overlay Zone (HPOZ) Ordinance

## High Level Review Processes

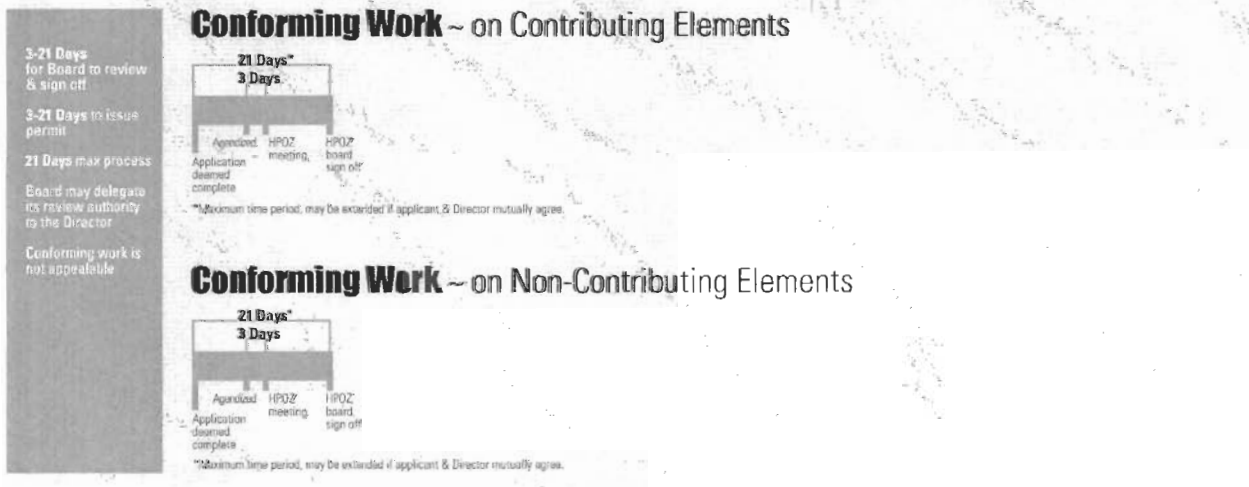


The Certificate of Appropriateness procedures have not changed.



The Certificate of Compatibility is an approved certificate issued for the construction of a new building or structure on a lot (infill), building replacement of an element identified as non-contributing, and the demolition of any building or structure on a lot designated as a Non-Contributing element.

## Low Level Review Processes



The HPOZ Board reviews Conforming Work for conformity with ordinance provisions, the Preservation Plan (or if no Preservation Plan exists) the Secretary of Interior's standards for rehabilitation (if applicable).





## **APPENDIX G**

### **SECRETARY OF INTERIOR STANDARDS FOR REHABILITATION**



## SECRETARY OF INTERIOR STANDARDS FOR REHABILITATION

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of distinctive features, the new features shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.



## APPENDIX H

### FORMS



**MASTER LAND USE PERMIT APPLICATION**  
**LOS ANGELES CITY PLANNING DEPARTMENT**

*Planning Staff Use Only*

<b>ENV No.</b>	<b>Existing Zone</b>	<b>District Map</b>
<b>APC</b>	<b>Community Plan</b>	<b>Council District</b>
<b>Census Tract</b>	<b>APN</b>	<b>Staff Approval *</b>
		<b>Date</b>

\* Approval for Filing by Community Planning or Division of Land Staff, When Applicable

**CASE NO.** \_\_\_\_\_

**APPLICATION TYPE** \_\_\_\_\_  
(zone change, variance, conditional use, tract/parcel map, specific plan exception, etc.)

**1. PROJECT LOCATION AND SIZE**

Street Address of Project \_\_\_\_\_ Zip Code \_\_\_\_\_

Legal Description: Lot \_\_\_\_\_ Block \_\_\_\_\_ Tract \_\_\_\_\_

Lot Dimensions \_\_\_\_\_ Lot Area (sq. ft.) \_\_\_\_\_ Total Project Size (sq. ft.) \_\_\_\_\_

**2. PROJECT DESCRIPTION**

Describe what is to be done: \_\_\_\_\_  
 \_\_\_\_\_

Present Use: \_\_\_\_\_ Proposed Use: \_\_\_\_\_

Plan Check No. (if available) \_\_\_\_\_ Date Filed: \_\_\_\_\_

Check all that apply:       New Construction     Change of Use     Alterations     Demolition  
                                   Commercial             Industrial             Residential

Additions to the building:     Rear                     Front                     Height                     Side Yard

**3. ACTION(S) REQUESTED**

Describe the requested entitlement which either authorizes actions **OR** grants a variance:

Code Section from which relief is requested: \_\_\_\_\_ Code Section which authorizes relief: \_\_\_\_\_

Code Section from which relief is requested: \_\_\_\_\_ Code Section which authorizes relief: \_\_\_\_\_

Code Section from which relief is requested: \_\_\_\_\_ Code Section which authorizes relief: \_\_\_\_\_

Code Section from which relief is requested: \_\_\_\_\_ Code Section which authorizes relief: \_\_\_\_\_

List related or pending case numbers relating to this site:

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_



**SIGNATURES** of adjoining or neighboring property owners in support of the request; not required but helpful, especially for projects in single-family residential areas. (Attach sheet, if necessary)

NAME (Print)	SIGNATURE	ADDRESS	KEY # ON MAP

**4. OWNER/APPLICANT INFORMATION**

Applicant's Name \_\_\_\_\_ Company \_\_\_\_\_

Address: \_\_\_\_\_ Telephone: ( ) \_\_\_\_\_ Fax: ( ) \_\_\_\_\_  
 \_\_\_\_\_ Zip: \_\_\_\_\_ E-mail: \_\_\_\_\_

Property Owner's Name (if different than applicant) \_\_\_\_\_

Address: \_\_\_\_\_ Telephone: ( ) \_\_\_\_\_ Fax: ( ) \_\_\_\_\_  
 \_\_\_\_\_ Zip: \_\_\_\_\_ E-mail: \_\_\_\_\_

Contact Person for project Information \_\_\_\_\_

Address: \_\_\_\_\_ Telephone: ( ) \_\_\_\_\_ Fax: ( ) \_\_\_\_\_  
 \_\_\_\_\_ Zip: \_\_\_\_\_ E-mail: \_\_\_\_\_

**5. APPLICANT'S AFFIDAVIT**

Under penalty of perjury the following declarations are made:

- a. The undersigned is the owner or lessee if entire site is leased, or authorized agent of the owner with power of attorney or officers of a corporation (submit proof). (NOTE: for zone changes lessee may not sign).
- b. The information presented is true and correct to the best of my knowledge.

Signature: \_\_\_\_\_ Subscribed and sworn before me this (date): \_\_\_\_\_

Print: \_\_\_\_\_ In the County of \_\_\_\_\_ State of California

Date: \_\_\_\_\_ **Notary Public** \_\_\_\_\_

Stamp:

**7. ADDITIONAL INFORMATION/FINDINGS**

In order for the City to render a determination on your application, additional information may be required. Consult the appropriate "Special Instructions" handout. Provide on attached sheet(s) this additional information using the hand-out as a guide.

NOTE: All applicants are eligible to request a one time, one-year only freeze on fees charged by various City departments in connection with your project. It is advisable only when this application is deemed complete or upon payment of Building and Safety plan check fees. Please ask staff for details or an application.

*Planning Staff Use Only*

<b>Base Fee</b>	<b>Reviewed and Accepted by</b>	<b>Date</b>
<b>Receipt No.</b>	<b>Deemed Complete by</b>	<b>Date</b>

**POSTING INSTRUCTIONS FOR  
CERTIFICATES OF APPROPRIATENESS AND  
CERTIFICATES OF COMPATIBILITY  
PUBLIC HEARING NOTICES**

Note: Applicants are required to post an on-site notice of upcoming public hearing pursuant to Section 12.20.3. M of the LAMC “HP” Historic Preservation Overlay Zone.

Instructions:

1. Obtain the blank *Posting Sign and Certificate of Posting form* from the HPOZ Planner. The blank *Posting Sign and Certificate of Posting form* are given to the applicant when the case is filed and required fees are paid.
2. The applicant (or designated person) will receive official written notice of the date, time and location of the public hearing and a map (showing the subject property and all adjacent properties on the reverse side of the notice sheet). Note: It will be the responsibility of the applicant or representative to contact the City Planning Department to verify the date, time and location of meeting.
3. Attach two copies of the written notice (one with the front of the notice visible and the other with the map showing subject site and all adjacent properties) to the lower half of the *Posting Sign*. For Appeals, the map need not be affixed to the sign.
4. Locate the *Posting Sign* in a conspicuous place on the subject site or structure (if developed) so that it can be easily read by the public. The *Posting Sign* must be sturdily attached to a wooden post, if it will be free-standing.
5. It is the responsibility of the applicant to assure that the *Posting Sign* is firmly attached, legible, and remains in that condition throughout the entire posting period.
6. If the case involves more than one street frontage, a *Posting Sign* must be located on each street frontage involved. If a site exceeds five (5) acres in size, a separate *Posting Sign* will be required for each five (5) acres or portion thereof. Each sign must be posted per the instruction in number 4, above.
7. You are required to post the *Posting Sign* a minimum of 10 days before the scheduled public hearing, and a minimum of 10 days before the initial City Planning Commission decision meeting.
8. Return the signed and dated *Certificate of Posting form* to the Department of City Planning's designated HPOZ Planner, entering the correct case number, no less than 2 days prior to hearing or meeting.
9. After the hearing, remove the posted sign from the subject property.

Special Instructions for:

**Certificate of Appropriateness (COA)  
Pursuant to Section 12.20.3. K of the LAMC "HP" Historic Preservation Overlay Zone**

The construction, addition, alteration, demolition, reconstruction, relocation or removal of a building, structure, landscaping, or natural feature on a lot designated as **Contributing** in the historic resources survey for a preservation zone shall require a Certificate of Appropriateness, except as set forth in subsection 12.20.3 k 2(b).

1. The attached MASTER LAND USE PERMIT APPLICATION FORM (CP-7771) (available online at <http://www.lacity.org/PLN/>) must be filled out completely, typed or printed in black ink, with complete answers to every statement and question. The application must have the street address and legal description of the subject property which can be obtained at the Construction Services Center (201 N. Figueroa Street, Fourth Floor), at the Marvin Braude Constituent Service Center (6262 Van Nuys Boulevard, Room. 251), or on-line at <http://www.lacity.org/PLN/> . The MASTER LAND USE PERMIT APPLICATION FORM (CP-7771) must be notarized.
2. Indicate the subject site on a map which includes the proposed project (an 8 ½ X 11 copy of a ZIMAS Map or Assessors Parcel Map will be sufficient). These can be generated online at: <http://zimas.lacity.org/search.asp>. Beginning with the subject site, number the properties ( e.g., 1, 2, 3...) to correspond with the mailing labels which are required in instruction No. 6 below.
3. Prepare, and submit ten (10) sets of plans of the proposed project for review, including existing and proposed site plans, floor plans, all elevations, and landscape plans (if applicable). The first page of any plans shall include a written project summary including: a description of the scope of work; summary of existing conditions; and summary of proposed project.
4. Provide ten (10) sets of photographs, labeled with the site address and case number, of the front facade and project area. Also provide a view of the site and adjacent buildings from the street, sides and rear of the subject property.
5. For new construction or replacement, provide ten (10) sets of the proposed materials, including color samples, samples of exterior finishes, examples of roofing materials. Consult with the HPOZ Planner for any other essential materials.
6. Prepare, and submit two sets and one copy of mailing labels with names and addresses of all adjacent property owners and occupants, including those properties across the street or alley, or having a common corner with the subject property. Include labels for yourself, applicant, and any other party that should be notified (e.g. architects or contractors).
7. **FILING APPLICATION. When the above requirements are completed, please call (213) 978-1164 (Metro, East or South areas) or (213) 978-1161 (West or Coastal areas) to contact the designated HPOZ Planner for a pre-submittal appointment.** After the designated HPOZ Planner has determined the application materials are complete, they will sign a Community Planning Bureau Authorization Form to submit with your application. You will then be directed to the City's Construction Services Center to pay the required filing fees and receive a case number. The application may be filed at either of the Planning Public Counters, located at 201 N. Figueroa Street, 4<sup>th</sup> Fl. or the Marvin Braude Constituent Service Center 6262 Van Nuys Boulevard, Room. 251.
8. An ENVIRONMENTAL CLEARANCE is required for this application. The Planning Public Counter will evaluate the project to determine the appropriate environmental clearance at the time of filing.
9. **FILING FEES** must be paid at the time of filing the Certificate of Appropriateness and the Environmental Clearance. Fees are established in Section 19.01 of the Los Angeles Municipal Code. These fees partially cover the cost of processing applications.

(3/3/05)

[www.lacity.org/PLN/index.htm](http://www.lacity.org/PLN/index.htm)(Forms)

Special Instructions for:

**Certificate of Compatibility (CCMP)  
Pursuant to Section 12.20.3. L of the LAMC "HP" Historic Preservation Overlay Zone**

The construction of a new building or structure on a lot designated as **Non-Contributing**, the replacement of existing Non-Contributing Elements, the relocation of buildings or structures not dating from the Preservation Zone's period of significance onto a lot designated as a Non-Contributing Element, and the demolition of any building or structure designated as a Non-Contributing Element, requires a Certificate of Compatibility to assure compatibility with the character of the Preservation Zone and to assure that the construction or demolition work is undertaken in a manner that does not impair the essential form and integrity of the Historic character of its environment.

Note: When a project requires a Certificate of Compatibility for both the demolition of any building or structure on a lot designated as a Non-Contributing Element and the subsequent construction of a new building or structure or the replacement of existing Non-Contributing Elements, the applications may be combined, provided that detailed plans for the construction of a new building or structure or replacement of existing Non-Contributing Elements can be provided.

1. The attached MASTER LAND USE PERMIT APPLICATION FORM (CP-7771) (available online at <http://www.lacity.org/PLN/>) must be filled out completely, typed or printed in black ink, with complete answers to every statement and question. The application must have the street address and legal description of the subject property which can be obtained at the Construction Services Center (201 N. Figueroa Street, Fourth Floor), at the Marvin Braude Constituent Service Center (6262 Van Nuys Boulevard, Room. 251), or on-line at <http://www.lacity.org/PLN/>. The MASTER LAND USE PERMIT APPLICATION FORM (CP-7771) must be notarized.
2. Indicate the subject site on a map which includes the proposed project (an 8 ½ X 11 copy of a ZIMAS Map or Assessors Parcel Map will be sufficient. These can be generated online at: <http://zimas.lacity.org/search.asp>). Beginning with the subject site, number the properties ( e.g., 1, 2, 3...) to correspond with the mailing labels which are required in instruction No. 6 below.
3. Prepare, and submit nine (9) sets of plans of the proposed project for review, including existing and proposed site plans, floor plans, all elevations, and landscape plans (if applicable). The first page of any plans shall include a written project summary including: a description of the scope of work; summary of existing conditions; and summary of proposed project.
4. Provide nine (9) sets of photographs, labeled with the site address and case number, of the front facade and project area. Also provide a view of the site and adjacent buildings from the street, sides and rear of the subject property.
5. For new construction or replacement, provide nine (9) sets of the proposed materials, including color samples, samples of exterior finishes, examples of roofing materials. Consult with the HPOZ Planner for any other essential materials.
6. Prepare, and submit two sets and one copy of mailing labels with names and addresses of all adjacent property owners and occupants, including those properties across the street or alley, or having a common corner with the subject property. Include labels for yourself, applicant, and any other party that should be notified (e.g. architects or contractors).

7. **FILING APPLICATION. When the above requirements are completed, please call (213) 978-1164 (Metro, East or South areas) or (213) 978-1161 (West or Coastal areas) to contact the designated HPOZ Planner for a pre-submittal appointment.** After the designated HPOZ Planner has determined the application materials are complete, they will sign a Community Planning Bureau Authorization Form to submit with your application. You will then be directed to the City's Construction Services Center to pay the required filing fees and receive a case number. The application may be filed at either of the Planning Public Counters, located at 201 N. Figueroa Street, 4<sup>th</sup> Fl. or the Marvin Braude Constituent Service Center 6262 Van Nuys Boulevard, Room. 251.
8. An ENVIRONMENTAL CLEARANCE is required for this application. The Planning Public Counter will evaluate the project to determine the appropriate environmental clearance at the time of filing.
9. FILING FEES must be paid at the time of filing the Certificate of Compatibility and the Environmental Clearance. Fees are established in Section 19.01 of the Los Angeles Municipal Code. These fees partially cover the cost of processing applications.

**CITY OF LOS ANGELES**  
**PICO-UNION HISTORIC PRESERVATION OVERLAY ZONE (HPOZ)**  
**Materials Checklist**

Applicant:	Case #:
Site Address:	Telephone #:
Mailing Address:	City, ST: <span style="float: right;">Zip Code:</span>

**INSTRUCTIONS:**

- Applicants should mail one copy of this Materials Checklist accompanied by the following applicable materials to the HPOZ Planner and bring the one copy of applicable materials to the HPOZ board meeting. Materials will be retained for the official record.

**NOTE: FAILURE TO BRING MATERIALS WILL DELAY THE REVIEW OF YOUR PROJECT**

**ALL PROJECTS**

- ✓ Photos of the front of the house and Project area, labeled with address and location.
- ✓ Existing and Proposed Site Plans, Landscape Plans, Elevations and/or Drawings of front elevations and all pertinent Project areas within the scope of work . All plans need to drawn a minimum scale of 1/8" and indicate dimensions/materials to be used. (*Drawings for simple projects may be hand drawn, for example, graph paper may be used.*)

**TYPE OF PROJECT**

**MATERIALS**

New Construction	<input type="checkbox"/>	Must have all of the materials listed below.
Roof	<input type="checkbox"/>	Sample of roofing material and color.
	<input type="checkbox"/>	Picture/drawing showing pattern & texture <i>before &amp; after</i> project.
Doors/Windows	<input type="checkbox"/>	Cut sheet (manufacturer's specifications or brochure)
	<input type="checkbox"/>	Pictures/drawings of door(s)/window(s).
	<input type="checkbox"/>	Elevations that show door(s)/window(s) on structure <i>before &amp; after</i> project.
Siding/Stucco	<input type="checkbox"/>	Sample of materials.
	<input type="checkbox"/>	Sample of colors.
Trim	<input type="checkbox"/>	Sample of materials.
	<input type="checkbox"/>	Sample of colors and manufacturer.
Paint Colors	<input type="checkbox"/>	Sample of colors and manufacturer.
Light Fixtures	<input type="checkbox"/>	Picture of light fixture.
Landscaping/Hardscape	<input type="checkbox"/>	Site and Landscape/Hardscape Plans.
	<input type="checkbox"/>	Drawings showing plant location and plant species identification.
	<input type="checkbox"/>	Irrigation <i>before &amp; after</i> project.
	<input type="checkbox"/>	Hardscape materials.
Other Exterior Projects (Out-Buildings)	<input type="checkbox"/>	Pictures/drawings of <i>before &amp; after</i> project.
	<input type="checkbox"/>	Sample of materials.
	<input type="checkbox"/>	Sample of colors.



**APPENDIX I**

**OTHER HISTORICAL RESOURCES**





# PARTIAL LIST OF PRESERVATION RESOURCE OFFICES

No endorsement is implied by inclusion on this list and no disapproval is suggested by omission from it.

## ACOUSTICAL ENGINEERS

McKay Conant Brook  
5655 Lindero Canyon Rd.  
Westlake Village, CA 91362  
Ron McKay  
(818) 991-9300

Veneklasen Associates  
1711 16th St.  
Santa Monica, CA 90404  
Jerry Christoff  
(310) 450-1733

## ARCHEOLOGIST

Greenwood & Associates  
725 Jacon Way  
Pacific Palisades, CA 90272  
Roberta Greenwood  
(310) 454-3091

## ARCHITECTS

Heritage Arch. & Planning  
530 6th Avenue  
San Diego, CA 92101-7010  
(619) 239-7888

Steven Fader, Architect  
3780 Wilshire Blvd., Suite 1010  
Los Angeles, CA 90010  
(213) 383-1336

KL Design Partners, Inc.  
1606 N. Sierra Bonita Ave.  
Los Angeles, CA 90046  
Taylor Loudon, AIA  
(323) 851-3307

Levin & Associates, A.I.A.  
811 W. 7th St., Suite 900  
Los Angeles, CA 90017  
Brenda Levin  
(213) 623-8141

M2A Milofsky and Michali  
6253 Hollywood Blvd. Ste. 210  
Hollywood, CA 90028  
Tom Michali  
(323) 464-0600

Moule & Polyzoides  
180 E. California Blvd.  
Pasadena, CA 91106  
Stephanos Polyzoides  
(626) 844-2400

Offenhauser Mckeel Architects  
8762 Holloway Drive  
Los Angeles, CA 90069-2327  
Fran Offenhauser  
(310) 659-6600

Architectural Resources Group  
65 N. Raymond Avenue  
Pasadena, CA 91103  
(626) 583-1401

Driskoe Studio Architects  
1624 Wilshire Blvd.  
Santa Monica, CA 90403  
Kaitlin Driskoc  
(310) 828-1761

Felber Design Group  
8341 Halford Street  
San Gabriel, CA 91775  
Marla Felber  
(626) 614-0023

Pica & Sullivan Architects  
1036 S. Alfred St.  
Los Angeles, CA 90035  
Joseph Pica/Maureen Sullivan  
(323) 653-7124

W.W.C.O.T.  
3130 Wilshire Blvd., 6<sup>th</sup> Fl.  
Santa Monica, CA 90403  
Takashi Shida, A.I.A.  
(310) 828-0040

Gary L. Scherquist, Architect  
228 Short St.  
Arroyo Grande, CA 93420  
(805) 474-4200

Wiehle-Carr Architects  
2225A Hyperion Ave.  
Los Angeles, CA 90027  
(323) 668-2225

Alison Wright  
8800 Venice Blvd.  
Los Angeles, CA 90034  
(310) 559-7467

## ARCHITECTURAL LIGHTING

Engineered Lighting Products  
10768 Lower Azusa Rd.  
El Monte, CA 91731  
Ralph Swarens  
(626) 579-0943

Historic Lighting  
114 East Lemon Avenue  
Monrovia, CA 91016

John Levy Lighting Productions  
727 W. 7<sup>th</sup> Street  
Los Angeles, CA 90017  
(213) 629-9949

Rejuvenation Lamps & Fixture  
2550 N W Nicolai St.  
Portland, OR 97210  
(888) 401-1900

## ARCHIVES

Cal State Northridge (Sanborn)  
Geography Map Library  
Sierra Hall South, Rm. 135  
Michael Swift  
(818) 677-3465

Huntington Library  
See PHOTO COLLECTIONS

Parkinson Archives  
P. O. Box 49361  
Austin, TX 78765-9361  
Scott Field  
(512) 450-1335

U.C.S.B. Architectural  
Drawing Collection  
University Art Museum  
Santa Barbara, CA 93106  
(805) 893-2724

## BUILDING MATERIALS

Artistic Designs (stained glass)  
650 Rose Ranch Rd.  
San Marcos, CA 92069  
Marie Tatina  
(800) 339-6259

Judson Studios Stained Glass  
200 S. Avenue 66  
Los Angeles, CA 90042  
(323) 255-0131

Lighthouse Stained Glass  
5155 Melrose Avenue  
Los Angeles, CA 90038  
(323) 465-4475

Stained Glass Artisans  
John Hamm  
(310) 696-3364

M.F. Bolster Flooring Co.  
5020 Blecker St.  
Baldwin Park, CA 91706  
Merrill Bolster  
(818) 960-0661

Classic Ceilings (tin)  
902 E. Commonwealth Ave.  
Fullerton, CA 92831  
(800) 992-8700

Crown City Hardware Co.  
1047 N. Allen Ave.  
Pasadena, CA 91104  
(626) 794-1188

Fox Studios  
10201 W. Pico Blvd  
Los Angeles, CA 90035  
Staff Shop (310) 369-2712  
Mill/Molding (310) 369-7873

Hammond Sash & Door Co.  
P O Box 480622  
Los Angeles, CA 90048  
Bob Maestas

Stock Window and Door  
Steven Kahlenberg, Mgr.  
Sash & Door Dept.  
(818) 502-1859

Steve's Custom Cabinets  
Steve Mauch  
(661) 268-1527

Liz's Antique Hardware  
453 S. La Brea  
Los Angeles, CA 90036  
(323) 939-4403

Moonlight Molds (castings)  
17110 S. Main St.  
Gardena, CA 90248  
Tom Takahashi  
(310) 538-9142

National S.O.S. Iron Work  
2023 West Gage Ave.  
Los Angeles, CA 90047  
Chon Eastburn  
(323) 778-3896

Paramount Pictures  
Wood Molding Department  
5555 Melrose Ave.  
Los Angeles, CA 90038-3197  
Mark Lecompte  
(323) 956-4242

Real Illusions  
(painted finishes)  
1104 Palms  
Venice, CA 90291  
Jo LeSoine  
(310) 452-0237

Scenario Design Inc. (conc.)  
3816 Medford St.  
Los Angeles, CA 90063  
Paul Buckley  
(323) 526-1620

Spectra (masonry/plaster)  
(800) 375-1771

Taylor Brothers Stair Co.  
1305 W. 132nd St.  
Gardena, CA 90247  
(310) 324-4973

V&M Restoration (fire repair)  
4985 E. Landon Dr.  
Anaheim, CA 92807  
(800) 451-5380

Mauricio Vallejo (wood fl.)  
1848 E. Walnut Creek Pk  
West Covina, CA 91791  
(626) 332-6848

John Wallis & Assoc.  
(stained glass)  
38 E. Montecito Ave., #7  
Sierra Madre, CA 91024  
(626) 796-2475

## **BUILDING MUSEUMS**

Adamson House  
23200 Pacific Coast Hwy.  
P. O. Box 291  
Malibu, CA 90265  
(310) 456-8432

Banning Residence Museum  
401 E. "M" St.  
Box 397  
Wilmington, CA 90744  
(310) 548-7777

El Molino Viejo  
1120 Old Mill Rd.  
San Marino, CA 91108  
(626) 449-5458

The Gamble House  
4 Westmorland Pl.  
Pasadena, CA 91103-3593  
(626) 793-3334

Grier-Musser House  
403 S. Bonnie Brae St.  
Los Angeles, CA 90057  
(323) 413-1814

Heritage Square Museum  
3800 Homer St.  
Los Angeles, CA 90031  
(626) 449-0193

Hollyhock House  
4808 Hollywood Blvd.  
Los Angeles, CA 90027  
(323) 662-7272

Homestead Museum  
15415 E. Don Julian Rd.  
City of Industry, CA 91745  
(626) 968-8492

Leonis Adobe  
23537 Calabasas Rd.  
Calabasas, CA 91302  
(818) 222-6511

Los Encinos Park  
16756 Moorpark St.  
Encino, CA 91436  
(818) 784-4849

Lummis House  
200 E. Ave. 43  
Highland Park, CA 90031  
(323) 222-0546

Rancho Los Alamitos  
6400 Bixby Hill Rd.  
Long Beach, CA 90815  
(562) 431-3541

Santa Monica Heritage Museum  
2612 Main St.  
Santa Monica, CA 90405  
(310) 392-8537

Schindler House  
835 N. Kings Rd.  
West Hollywood, CA 90069  
(323) 651-1510

Will Rogers State Historic Park  
1501 Will Rogers St. Park Rd.  
Pacific Palisades, CA 90272  
(310) 454-8212

Wm. S. Hart Park  
24151 San Fernando Rd.  
Newhall, CA 91321  
(661) 259-0855

## **CODE CONSULTANTS**

Heritage Architecture  
625 Broadway, Suite 800  
San Diego, CA 92101  
(619) 239-7888

Rolf Jensen and Assoc., Inc.  
1 Point Drive, Suite 210  
Brea, CA 92821  
Daniel Jemeny  
(714) 257-3555

## **CONSERVATORS**

Brainworks (backdrops &  
decorative paintings)  
Erin Adams  
121 S. Harper Ave.  
Los Angeles, CA 90048  
(323) 782-1425

EverGreene Painting Studios  
(painted ornament, *trompe l'oeil*)  
450 W. 31st St., 7th Floor  
New York, N.Y. 10001  
(212) 244-2800

Finish First  
8836 National Blvd.  
Culver City, CA 90232  
Larry Barrett  
(310) 559-9050

Griswold Conservation Assoc.  
2054 Coldwater Canyon Dr.  
Beverly Hills, CA 90210  
John Griswold  
(310) 271-5255

Anthony Heinsbergen  
7415 Beverly Blvd.  
Los Angeles, CA 90036  
(323) 934-1134

K C Restoration  
(wood, terra cotta, metal)  
3634 Malibu Vista Dr  
Malibu, CA 90265  
Katherine Lehne  
(310) 454-0204

Painted Surfaces  
1051 Avenue 64  
Los Angeles, CA 90042  
Susanna Dadd/James Griffith  
(323) 254-8891

Pinson & Ware  
(painted ornament)  
624 E. Foothill Blvd.  
Monrovia, CA 91016  
Ed Pinson/Debrah Ware  
(626) 359-6113

Preservation Arts/KCA, Inc.  
1840 Embarcadero  
Oakland, CA 94606  
Raul Cervantes  
(510) 535-7060

Sculpture Conservation Studio  
1144 S. Stanley Avenue  
Los Angeles, CA 90019  
Rosa Lowinger/Andrea Morse  
(3103) 839-5300

Yvan Poissant  
6201 Sunset Blvd., Suite 800  
Hollywood, CA 90028  
(323) 969-1780

Bruce Tunis  
(*trompe l'oeil*; murals)  
200 South Wilton Pl.  
Los Angeles, CA 90004  
(323) 387-8687

## **CONSULTANTS**

Carson Anderson  
1517 East 23rd St., #D  
Signal Hill, CA 90806  
(562) 997-0193

Juliet M. Arroyo & Associates  
5004 York Blvd., Suite 206  
Los Angeles, CA 90042  
(323) 982-0778

Ann Marie Brooks  
2101 S. Gramercy Pl.  
Los Angeles, CA 90018  
(323) 735-3960  
(310) 650-2143

California Archives  
3315 Griffith Park Bl, #303  
Los Angeles, CA 90027  
Portia Lec  
(323) 664-4203

Chattel Architecture, Planning &  
Preservation, Inc.  
13417 Ventura Blvd.  
Sherman Oaks, CA 91423  
Robert Chattel, Architect  
(818) 788-7954

Historic Resources Group  
1728 N. Whitley Avenue  
Los Angeles, CA 90028  
Christy McAvoy  
(323) 469-2349

Preservation Planning  
906 Ninth St. #2  
Santa Monica, CA 90403  
Pam O'Connor  
(310) 458-5500

Galvin & Associates  
3819 Via La Selva  
Palos Verdes Estates, CA 90274  
Andrea Galvin  
(310) 792-2690

Jones and Stokes  
811 W. Seventh St., Suite 800  
Los Angeles, CA 90017  
(213) 627-5376

Leslie Heuman  
600 N. Sierra Bonita Ave.  
Los Angeles, CA 90036  
(323) 651-0399

Historic Preservation Partners  
419 Concord Avenue  
Monrovia, CA 91016  
(626) 205-1971

Charles Fisher  
140 S. Avenue 57  
Highland Park, CA 90042  
(323) 256-3593  
(323) 255-2849

EDAW, Inc.  
3780 Wilshire Blvd. Suite 250  
Los Angeles, CA 90010  
(213) 368-1608

## **CONTRACTORS**

California Craftsman  
4311 Victoria Park Drive  
Los Angeles, CA 90019  
Jerry Mendelsohn  
(323) 935-6335

California Waterproofing &  
Restoration  
David Charlebois  
(909) 595-1234

Pete Puren's (masonry)  
7560 Woodman Pl., #F-27  
Van Nuys, CA 91405  
(818) 781-1304

Villegas Woodworking &  
Restoration  
142 S. Eastern Avenue  
Pasadena, CA 91107  
(626) 375-8254  
Jose Villegas

Wet Paint Co.  
638 Lindero Canyon Rd. No. 120  
Oak Park, CA 91377  
(805) 664-4449

Peter Gilchrist (concrete and  
masonry)  
(805) 498-3895

## WOOD WINDOW REPAIR

Taylor Brothers Architectural Products  
2934 Riverside Drive  
Los Angeles, CA 90039  
Steve Donovan  
(323) 805-0200

Vent Vue Window Products  
2424 Glover Place  
Los Angeles, CA 90031  
(323) 225-2288

## ELECTRICAL ENGINEERS

Athans Enterprises, Inc.  
19311 Vanowen St.  
Reseda, CA 91335  
George Athans  
(818) 708-0077

Storms & Lowe  
5777 W Century Blvd., #1595  
Los Angeles, CA 90045-7401  
(310) 665-0600

Electrical Engineering  
1729 Abbott Kinney Blvd.  
Venice, CA 90291  
Phil Gruber  
(310) 827-4150

## FACADE CLEANERS

Bielski Window & Masonry Cleaning  
1200 Lance  
Anaheim, CA 92806  
Tim Bielski  
(714) 990-4888

California Waterproofing  
663 Brea Canyon Rd., Suite 3  
Walnut, CA 91789  
David D. Charlebois  
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Glendale, CA 91205  
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## GOVERNMENT OFFICES

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7080 Hollywood Blvd, #900  
Hollywood, CA 90028  
(323) 860-2960

City of Los Angeles  
Cultural Heritage Commission  
Department of City Planning  
200 N. Spring Street, Room 532  
Los Angeles, CA 90012

City of Los Angeles  
Building & Safety Dept.  
201 N. Figueroa St, 4th Fl.  
Los Angeles, CA 90012

South Central Coastal Info Ctr.  
Department of Anthropology  
CSU Fullerton  
800 N. College State Blvd.  
Fullerton, CA 92834  
Los Angeles, CA 90095-1510  
(714) 278-5395

Los Angeles County Historical Landmarks & Records Com.  
500 W. Temple St., Rm. 383  
Los Angeles, CA 90012  
(213) 974-1431

Los Angeles County  
Hall of Records/Archives  
County Records Center  
320 W. Temple St.  
Los Angeles, CA 90012  
(213) 974-1195

State Historical Building  
Safety Board  
1130 "K" St., #101  
Sacramento, CA 95814  
Thomas Winter  
(916) 445-7626

State Office of Hist. Preservation  
P. O. Box 942896  
Sacramento, CA 94296-0001  
(916) 653-6624

## HISTORIC PRESERVATION OVERLAY ZONES (HPOZs)

Adams-Normandie

Angelino Heights

Banning Park

Carthay Circle

Gregory Ain/Mar Vista Tract

Harvard Heights

Highland Park

LaFayette Square

Lincoln Heights

Melrose Hill

Miracle Mile North

Miracle Mile North

Pico-Union

South Carthay

Spaulding Square

University Park

Van Nuys

Vinegar Hill

West Adams Terrace

Western Heights

Whitley Heights

Windsor Square

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Cheri McKay  
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South Pasadena, CA 91030  
Marc Reusser  
(626) 441-6761

Kaneko Metzgar Assoc.  
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Santa Monica, CA 90401  
Victor Metzgar  
(310) 451-1859

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Santa Monica, CA 90401  
(310) 458-1011

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4212 1/2 Glencoe Ave.  
Marina del Rey, CA 90292  
(310) 574-4460

## MECHANICAL ENGINEERS

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Los Angeles, CA 90065  
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Hellman & Lober  
4221 Wilshire Bl., Suite 310  
Los Angeles, CA 90010  
Steve Hellman  
(323) 935-3227

M B & A  
115 S. Lamer St.  
Burbank, CA 91506  
Mel Bilow  
(818) 845-1585

Ortiz Fire Protection  
130 S. Highland  
Fullerton, CA 92832  
(800) 924-3622

Tsuehchikama & Kaino  
17877 Von Karman Ave, #100  
Irvine, CA 92614-6213  
Ken Kaino  
(949) 756-0565

## NONPROFIT GROUPS

Adams Dockweiler Heritage Organizing Committee  
P. O. Box 151031  
Los Angeles, CA 90015  
Jim Childs  
(323) 748-1656

Art Deco Society of L. A.  
P. O. Box 972  
Hollywood, CA 90078  
(310) 659-3326

Canoga Owensmouth Historical Society  
7248 Owensmouth  
Canoga Park, CA 91303  
(818) 346-5252

CA Preservation Foundation  
5 Third Street, Suite, 424  
San Francisco, CA 94103  
Roberta B. Deering  
(415) 495-0349

Carroll Ave. Restoration Fdn.  
1300 Block of Carroll Avenue  
1300 Carroll Avenue  
Los Angeles, CA 90026  
(323) 250-2869

The Eagle Rock Association  
Eagle Rock, CA 90041

Echo Park Historical Society  
P.O. Box 261022  
Los Angeles, CA 90026  
(323) 860-8874

Heritage Square Museum  
225 S. Lake Ave., #1125  
Pasadena, CA 91101  
Jessica M. Alicea  
(626) 796-2898

Highland Park Heritage Trust  
P. O. Box 42894  
Highland Park, CA 90050  
Charles Fisher  
(323) 255-2849

Historical Society  
of Southern California  
100 East Avenue 43  
Los Angeles, CA 90031  
(323) 222-0546

Hollywood Heritage  
824 N. Curson Ave.  
Hollywood, CA 90078  
Robert Birchard  
(323) 874-4005

Incoln Heights Community  
and Preservation Assn.  
652 Workman St.  
Los Angeles, CA 90031  
Stephanie Mancillas  
Michael Diaz  
(323) 225-0347

Los Angeles Conservancy  
23 W. 6th, Suite 826  
Los Angeles, CA 90014  
(213) 623-2489

Los Angeles City Historical Society  
P. O. Box 41046  
Los Angeles, CA 90041  
Lynda L. Rudd  
(323) 485-3521

Los Angeles Historical Alliance of Pres. Comm.  
P. O. Box 1605  
Los Angeles, Georgia 30603  
Linda Vogel  
(310) 542-4705

Los Angeles Center for Heritage Dev.  
Kevin Rosenbaum  
(310) 654-1988  
Los Angeles Hist. Conf. of S.H.P.O.  
4 N. Capitol St. N.W.,  
Suite 342  
Washington, D.C. 20001  
(202) 624-5465

National Trust for  
Historic Preservation  
1 California St. Suite 400  
San Francisco, CA 94111  
(415) 956-0610

Northern Palisades Hist. Soc.  
(323) 1299  
Northern Palisades, CA 90272  
Linda Young  
(310) 454-8468

Pacific Railroad Society, Inc.  
Historical/Research Committee  
P. O. Box 80726  
San Marino, CA 91118-8726  
(562) 692-4858

Pasadena Heritage  
650 S. St John Avenue  
Pasadena, CA 91105  
Sue Mossman  
(626) 441-6333

Preservation Action  
1350 Connecticut Ave. N.W.  
Washington, D.C. 20036  
(202) 659-0915

San Fernando Valley  
Historical Society  
P O Box 7039  
Mission Hills, CA 91346  
(818) 365-7810

San Pedro Bay Hist. Soc.  
P. O. Box 1568  
San Pedro, CA 90733  
(310) 548-3208

Soc. of Arch. Historians  
Southern California Chapter  
P. O. Box 92224  
Pasadena, CA 91109-2224  
(800) 9SAH-SCC

Jewish Hist. Soc. of So. Ca.  
6505 Wilshire Blvd.  
Los Angeles, CA 90048  
Stephen Sass  
(323) 653-7740

West Adams Heritage Assn.  
2263 South Harvard Blvd.  
Los Angeles, CA 90018  
(323) 735-WAHA

Westwood-Holmby Hist. Soc.  
1130 Westwood Bl. #206  
Los Angeles, CA 90024  
(310) 208-4652

Wilmington Historical Society  
P. O. Box 1435  
Wilmington, CA 90748  
(310) 518-2938

#### **PHOTO COLLECTIONS**

American Stock Photography  
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Los Angeles, CA 90068  
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Huntington Library  
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Los Angeles Central Library  
630 West 5th Street  
Los Angeles, CA 90071  
Carolyn Cole  
(213) 228-7403

Regional History Center  
Dept. of Special Collections  
University Library, U.S.C.  
(213) 740-4035

Museum of Natural History  
900 Exposition Blvd.  
Los Angeles, CA 90007  
John Cahoon  
(323) 744-3359

UCLA Special Collections  
Charles E. Young Research  
Library  
P. O. Box 951575  
Los Angeles, CA 90095-1575  
Eunice MacGill  
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Los Angeles, CA 90026  
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Tavo Olmos (HABS)  
80 W. Raymond Ave, #100  
Pasadena, CA 91103  
(626) 793-1736

J. Scott Smith  
711 1/2 Pier Avenue  
Santa Monica, CA 90405  
(310) 392-1300

Tim Street-Porter  
2074 Watsonia Terr.  
Los Angeles, CA 90068  
(323) 874-4278

Toshi Yoshimi  
4030 Camero Ave.  
Los Angeles, CA 90027  
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Los Angeles, CA 90064  
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Melvyn Green & Assoc.  
21307 Hawthorne Bl, #250  
Torrance, CA 90503  
(310) 792-9252

Jim Hill and Associates  
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Signal Hill, CA 90806  
(805) 461-1947

Krakower & Associates  
160 White Oak Drive  
Arcadia, CA 91006-1725  
Michael Krakower  
(626) 355-6088

John Lambert  
652 Venice Blvd.  
Venice, CA 90291  
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8453 Yarrow St.  
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